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LONDON, SATURDAY, MAY 9, 1863.

LITERATURE

Life of the Rev. James Robertson, D.D., Professor of Divinity and Ecclesiastical History in the University of Edinburgh. By the Rev. A. H. Charteris, M.A. (Blackwood & Sons.)

THE story of the youthful struggles of James Robertson from a very humble position to one of the foremost places in the Church of his country, has an abiding interest; while his post as leader of the Moderate minority in the Ten Years' Conflict of the Church of Scotland has little or no interest for anybody but a Scotchman. Who now cares to know, except he be an ecclesiastic of very decided Presbyterian sympathies, of the Veto Act of 1834, of Dr. Cook's motion of 1833, of Lord Aberdeen's Bill, of the Auchterarder case, and of the Marnoch case, and of the Borthwick case, and of the hundred-and-one convolutions and involutions and revolutions of argument and opinion sufficient to puzzle the head of anybody but a stickler for refined reasoning and nice theological criticism? "An impartial history of the Non-Intrusion controversy has yet to be written," says Mr. Charteris, with serene forgetfulness of the ponderous and "highly-impartial" labours of his reverend fathers and brethren, Doctors Buchanan, Bryce and Turner. Nor are the attempts of the censor improvements on the accounts which he censures, except in the one important respect of brevity and terseness. It is impossible for a man with the very best intentions to pursue his opponents with the mild raucousness of Christian controversialism through half a volume, as a learned doctor of the Church would through many entire volumes. The quantity of theological fire and smoke, and particularly of smoke, that rose up to heaven all over the Scottish parishes, from "Maiden Kirk to John o' Groat's," for ten whole years previous to the birth of the Free Church in 1843, was something which the country had not witnessed since John Knox laid down his load in the High Street of Edinburgh. And if this was so in every nook and corner of lay Scotland, what was it in the clergymen's residences? The quantity of thunder, if not of lightning, that was manufactured in the manse of Dr. Robertson and in that of Dr. Cunningham is something appalling to contemplate, even over twenty oblivious years. No doubt among all the combatants these were the Hector and the Achilles,—each curiously boasting to himself or his friends that he had slain his redoubtable opponent, and dragged his carcase in triumph round the walls of his own private Zion.

Quod genus hoc pugne, qua victor victus uterque.

Peace to their manes. They are now both beyond censure or applause, and they were men who had more than one noble point in common. They were simple as children both, earnest as Michael himself, both generous as day, and both believed in the omnipotence of logic as a man only can who sees and knows properly nothing else. What was the world made for, if not for controversy? If there is such a thing as a genius for controversy, it appears to us that Dr. Cunningham possessed it in very large measure. Mr. Charteris is wrong in claiming for his hero, "the whole texture of whose reasoning is geometrical," the blue ribbon of the arena, just because the nine tenths of human reasoning neither is nor ought to be geometrical at all. Dr. Robertson was always a good mathemati-

cian, and what he was at the beginning of his career he did not swerve from at the end of it. Dr. Chalmers, who moved about in the thickest of the fight, said, after the most celebrated appearance of these combatants, that it was "the greatest display of intellectual gladiatorialship he had ever seen." To do Mr. Charteris justice, after he has soundly rated the majority, or Free Church party, he drops a sympathetic tear over the funeral mounds of both, which is meant to be appropriate, if a little too sentimental to be beautiful. Here it is:—

"The best and greatest men whom the controversy set in opposition are not now numbered with the members of any visible church; but it is our privilege, as Christians, to believe that they are joined in the general assembly and church of the first born. Chalmers, and Cook, and Gordon, and Mearns, and Welsh, and Lee, and many more, are, we rejoice to think, united in that church without spot or blemish, where King and Priest are one. And, although I anticipate it deepens our solemnity to remember that, when a year had shed its showers and snows on the grave of James Robertson, bleak December, which had carried him away, bore from his brethren William Cunningham. They were set face to face in many a fight, and now they rest together. They cherished mutual respect throughout the hard encounters, and ere their labours on earth were closed, when one had retired from public life to study the theology of past ages, and the other had sacrificed learned leisure to the great cause of the evangelization of Scotland, they spoke of each other as was to be expected of true men drinking at a purer source than the muddy waters of controversy. But now, when they see eye to eye, and dwell in the light of God's eternal love, how unworthy must seem to those saints every feeling that erewhile marred the fullness of their Christian brotherhood! Would that we who mourn them could anticipate that union which is the Christian's creed, and, overlooking all our difficulties, unite, as brethren ought, in a strong and constitutional, and thus really 'free,' Church of Scotland."

This book if too largely taken up with mere local controversy, has a dash of sterling humanity in the earlier portions of it. Perhaps there are few countries in the world where there is a greater number of strong, uncouth sons of the moorland sent forth to fight their way to the highest places in the Church and to respected positions in the Universities than the one to which Prof. Robertson belonged. He was by birth one of those rugged, awkward, devout sort of youths which a country so poor and setting so high a value on religious education as Scotland, is sure always to produce in abundance. His father, William Robertson, farmed some fifty acres of moorish land at Ardlaw, in the parish of Pitsligo, where he was born on the 2nd of January, 1803. His mother's name was Barbara Anderson, and, though she had never been at school, she could read her Bible thoroughly, and she and the wife of the ploughman contrived very early to enable her first-born son to do so likewise. It is astonishing what humble, devout heroism was in this man and his wife, enabling them as soon as James was of years to send him to the University, and from that to fame. Talk not to Scottish people of patrons or *protégés*; even the very peasantry, who are as independent as kings, despise such aids, and wish to be left alone to God and good fortune. Such was James Robertson's early fate, such was his environment. His mother and the ploughman's wife were his sole instructors until he was six years of age, when he could stammer through the Proverbs of Solomon and Scot's 'Beauties of Eminent Writers'! Before he had been three years at school, he could construe Cornelius Nepos, and grind out the grammatical forms of Mair's 'Introduction,' with

every little fellow in his native parish of Pitsligo. Schoolfellows, big and little, all gave it up to "wee Robertson." Having at once taken the top of his class, he kept it. His most distinguishing faculty, both now and ten years hence, when he was a student of Prof. Cruikshank's, in Aberdeen, was his unflagging memory, which could grasp up a page of Horace, or the longest involved surd roots with a facility that astonished his instructors. There is one pretty little brotherly story of his school-days which must not be passed over. He was nine years of age when this little adventure occurred, and being the eldest of the family his manliness was early put to the proof. Two little sisters and himself were overtaken one evening by a snow-storm, when, after much consultation by these young heads, it was agreed that the youngest sister should remain in a cottage adjoining the school, while the elder and stronger ones should fight their way home. The two little bundles of clothes began slowly to roll their way through the drift, when the sister who had been left behind began to cry. James suddenly turned, nothing daunted, got her on his back, and the three little bodies, now rolled into two, staggered away homeward through the snow. Though the road was long and his burden nearly as big as himself, he nevertheless accomplished his object manfully. Handling the flail and the reaping-hook alternated with *Æschylus* and the *Calculus* as soon as he could well lift those instruments of labour. As he dusted the grain out from the sheaf on the barn floor, the corns leaped into as many *z's*, *y's* and *z's*, which, by the energies of his brain, he was evolving from some ponderous algebraical equation. During an entire season he thrashed his body into trim for study, and robbed sleep of its dues to devote time to his high mathematical problems. The consequence was, that Prof. Hamilton said that, save one, he was the best student of mathematics he had ever had in Aberdeen during a period of forty years, and the Professor of Philosophy surpassed Hamilton, if possible, in his praises of the ingenuity of Robertson. Soon after going to college, he had the good fortune to succeed in obtaining a bursary, or scholarship, which kept him easily during the rest of his eight years at the University. This was procured for him solely by his own merits. Before he got it, his style of living and expenditure was something remarkable. From 6*l.* to 8*l.* in the six months was all the money he spent, either on himself or on his class-fees. And this included 1*l.* 6*d.* a week, which he and a brother student expended each on a garret room, a bed, a table and two chairs! Of course, all his food and his clothing came from home; but even with this additional consideration, the penury in which he must have worked was harassing. Robertson preached his first discourse in Pitsligo Church, in 1825; and after being successively schoolmaster in his native parish, tutor and librarian in the family of the Duke of Gordon, and headmaster of Robert Gordon's Hospital, he was appointed by his former patron, the Duke, to the parish of Ellon, with a living of 250*l.* a year. Earnest, vigorous, active-minded, he set about his work in a way that proved him to be quite alive to the importance of his office. No doubt he was often too ingenious in his disputative theories even for the hard heads of his Ellon audience. He floundered a good deal in what was to the greater number of them mere metaphysical bathos. He was often inclined to roll his people into heaven or hell on the smooth wheels of a *Q.E.D.*; but with all these shortcomings the whole district felt the power of the man and the wholesome influence

of his character. There was a small plot of land attached to his residence which he farmed with an enlightenment and a vigour that provoked the whole county into rivalry. He was the first in Great Britain to take practical hold of Liebig's suggestion of dissolving bones in sulphuric acid as a capital manure for turnips. Then he disciplined—"heckled," as the word is in Scotland—every member of his parish on the Bible and Shorter Catechism, at least once a year. One old woman, more independent or less devout than her neighbours, asserted that she "wadna gang to be heckled (in the barn), and hae her taes drappin aff wi' the cauld." Thus he lived and worked—busy, eager, devoted to his parish and his Maker.

On the breaking out of the Non-Intrusion controversy, his strong logic, his power of grasping up a question, and of enforcing it by a strange eloquence of voice and manner, at once placed him in the ranks of the Moderate minority, and ultimately gained him a D.D. and a Professorship. Hugh Miller, the celebrated journalist of the Free Church party, gives a highly-graphic description of Robertson in the General Assembly of his Church; and we have two sentences devoted to a description of Hugh in a letter of Robertson's to his wife. "By-the-by, the editor of the *Witness* was this day examined before our Commission. He is a strange-looking, red-haired man, by no means particularly ready in his answers!" The two men loved each other affectionately! Here is the portrait of Robertson, which "hath no touch of malice in't," though Mr. Charteris thinks, in his learned way, that it is mixed up with the "hallucinations of phrenology." The reader must judge of this for himself:—

"Now mark beside the doctor (Cook) a man of a very different appearance—in stature not exceeding the middle size, but otherwise of such large proportions that they might serve a robust man of six feet. We read of ships of the line cut down to frigates, and of frigates cut down to gunboats; here is a very large man cut down to the middle size, and, as if still further to exaggerate the figure, there is a considerable tendency to obesity besides. Hence a very marked uncouthness of outline, with which the gestures correspond, but it is an uncouthness in which there is nothing ludicrous; it is an uncouthness associated evidently with power, as in the case of Churchill and Gibbon, or in the still better known case of Dr. Johnson. Mark the head. It is of large capacity—one of the largest in the Assembly, perhaps, and of formidable development. The region of propensity is so ample that it gives to the back part of the head a semi-spherical form. The forehead is broad and perpendicular, but low, and partially hidden by a profusion of strong, black hair, largely tinged with grey. The development of the coronal region is well-nigh concealed from the same cause; but judging from the general flatness, it is inferior to that of either the posterior or anterior portions of the head. The features are not handsome; but in their rudely-blocked massiveness there are evident indications of coarse vigour. He speaks, and the voice seems as uncommon as the appearance of the man. There is a mixture of very deep and very shrill tones, and the effect is heightened still further by a strong northern accent. But it rings powerfully on the ear, and in even the remote galleries not a single tone is lost. That man might address in the open air some eight or ten thousand persons; he is the very *beau-ideal* of a vigorous democrat, a popular leader, born for a time of tumults and commotions. * * That uncouth, powerful-looking man, so fitted apparently for leading the masses broken loose, is the great friend and confidant, and so far, at least, as argument and statement are concerned, the grand caterer—flapper, as Gulliver would, perhaps, say—to the Tory Earls of Dalhousie, Haddington and Aberdeen. If nature intended him for a popular leader, never surely was there an individual more sadly misplaced. We have before us the

redoubtable Mr. Robertson, of Ellon, the second name and first man of his party."

After making all allowance for party bias, this will be recognized by every good judge to be a very tolerable picture of a remarkable man. The great disputant ultimately subsided into a quiet Professor of Church History in Edinburgh, from the seclusion of which he was occasionally aroused by the urgent solicitations of the Church. Otherwise, his life from 1843 to its close, in 1860, was almost wholly without one notable event. He continued to read heavy soporific lectures, and the more animated of his students continued to read Tennyson or Maurice, on the back benches, to the end of his career. Altogether, this work of Mr. Charteris, though crude and youthful, gives promise for the future. But he must be more careful; he has given us a single line of errata:—he might have added a score.

New Views on Baldness; being a Treatise on the Hair and Skin. By H. P. Truefitt. (Webster.)

WHEN we remember the injunction in Leviticus, namely, that honour shall be rendered to the face of the aged, and that in presence of the bald other men shall respectfully stand, we are amazed at Mr. Truefitt's audacity; who *pooh-poohs* Mr. Erasmus Wilson, and thinks that baldness is not a condition to be venerated. He is the Dr. Colenso of "practical trichologists," as, in his desire to be simple, he calls hair-dressers; and if there be Episkopoi in his vocation he will certainly be requested to retire from his seat of vantage near Burlington Arcade.

Having "made ourselves exceptionally familiar with abnormalities of the scalp and hair, we derived from the treatment of these peculiar views of our own," says Mr. Truefitt—which he undertakes to explain in the simplest words, so that his wisdom may be understood by all who brush and shave and comb. As we look for these peculiar views in turning over the author's pages, we find some of them startling enough. For instance, we find that there is a certain similarity between Epsom salts and fat, the former being "a compound formed by the union of sulphuric acid and magnesia," while "fat is, in like manner, the resulting product of the union of an organic acid with glycerine." Glycerine therefore is not a constituent of soap, though fat contains it in large quantities. We hardly see how this applies; but then we have the disadvantage of not sharing Mr. Truefitt's "lucidity." He may be right. We should not like to set our poor opinion against that of a professor who declares that—"it is only the most reprehensible ignorance that could attempt to remedy the affections and deficiencies so frequent in the scalp, when unmindful of the complicated organization, the compound properties, and the subtle chemical constitution even of these subsidiary structures."

There is, it seems, a reprehensible ignorance abroad which still more surprises Mr. Truefitt. He is astounded that the public "should not only never concern themselves about the skin, but should rarely ascribe any indisposition to a failure in its functions." In this opinion we would meekly suggest that the professor is in error. He has arrived at this conclusion from patients troubled with the *pediculus vestimenti*, among whom it is not cheerful to find any part of his practice existing.

But, perhaps our practical trichologist does not mean to say exactly what he seems to say, for his exceedingly lucid style is apt to get a little "dark with excess of light," as when he remarks, with much poetical licence, that

"the tear springs *unbidden* to the eye at the call of pity, sympathy, or regret," which of all the caprices of tears is the funniest we have yet heard of. Nevertheless, as Mr. Truefitt finely remarks, "Most of us have had a blister on the chest," which, as a new view of baldness, is more curious still.

Indeed, this last maxim, or whatever the trichologist may call it, seems to his own thinking to take him a little out of the record; and accordingly, we find him plunging anew into his subject, with the question, "What is a bald woman to the most enthusiastic Lovelace?" To which we reply, not being Lovelace, that we do not know; we can only assert for our own parts that

Around the dear ruin each wish of our heart
Would entwine itself verdantly still.

Then again, the novel view which our author next takes with respect to baldness is, that "Authentic records, according to Sir G. Cornwall Lewis, do not extend so far back as the time of our first parents." We fancy there is an authentic record which *does* extend exactly to that very time, and that in denying it, and dragging in Sir George for an authority, the trichologist beats Dr. Colenso and the Zulu hollow! Of course Mr. Truefitt supplies the deficiency of authentic record by intimating that when Eve "affected ivy-leaves" for a head-dress, "this must have been when she was desirous of assuming the appearance of an injured, yet dignified woman." Perhaps it must: Mr. Truefitt ought to know; for he tells us secrets about fair womankind in general which induce us to consider him as a universal Iachimo, who has been irreverently looking into the mysteries of a whole race of sleeping Imogens, and who unscrupulously tells all he saw to a world which ought to blush as it hears.

Turning, however, to new views on baldness in man, Mr. Truefitt playfully calls shaving the beard a "barbarous caprice," but lest you should think him addicted to lightness when treating a serious subject, he immediately defines shaving more magniloquently as "a vain attempt on the part of man to prevent the growth of eight feet of hair from the chin during twenty-five years of his life." That man carries on this vain attempt exactly a quarter of a century is a new idea, which we accept with gratitude, and so receiving it acknowledge "the common physiological tenet," upheld by the author, "that modern science has added to the stock of previous knowledge." Yes, even lunatics may have learnt something in asylums where they must have been admirably kept, with grates barred to fit their heads, and fires blazing for the use of their scalps!—

"Lunatics have been known to put their heads between the bars into a blazing fire, and there remain until the whole scalp was charred to a cinder, and yet so free from pain were the unfortunate creatures, that they have been dragged away while fast asleep, and, when waking, have been altogether unconscious of injury. Yet in these lunatics circulation and growth were adequately carried on."

Equally mad, but more injured, are the "several ladies under our care at this moment who acknowledge that they would consume more than a couple of hours every day in 'cleaning the head.'" This the author deems foolish enough; but contemplating men and things generally as a philosopher, he declares that "of all the inscrutable follies with which the present age is chargeable, surely none can surpass that which centres in the so-called electric brushes." No doubt! but as the folly centred there is inscrutable, we will not venture to look for it.

It is a maxim of Mr. Truefitt's that "there may be a little difficulty now-a-days in telling

a gentleman by his dress." You guess what follows—"the cut of his hair stamps him unmistakably." Mr. Truefitt knows a nobleman, "whom we have attended for many years," and this amiable aristocrat insists that he can tell at a glance Poole's cut in cloth and Truefitt's in hair! Observe the inference to be drawn from "insists." The modest Truefitt has dissented, or feigned dissent; but our nobleman "insists," and my Lord is an authority not to be gainsaid.

Trichology, as we have intimated, leads its professor into little contradictions. "The heads of most people in London," he says sternly, "are never cleaned." We doubt the fact, but would rather not enter upon controversy. If there were not much in this book to prove the contrary, Mr. Truefitt hardly improves the condition of the London head by recommending that "washing should, let it notwithstanding be remembered, not be resorted to more frequently than *once a week*." Then he thinks it is nonsense for people to indulge "in paroxysms of hygienic virtue" against leaden cisterns when they expose their scalps to the action of leaden combs.

Leaden combs will certainly not produce "golden hair," of which our professor speaks admiringly:—

"The fashion of sprinkling the hair with gold leaf has of late years been revived by the Empress Eugénie, the material used for the purpose receiving the elegant appellation of *poudre d'or*. It will be a hint worth remembering for such as covet fair hair, and have scarcely enough of the precious metal to emulate the Emperor and the Empress, that the Germans achieved the desired result, with apparent satisfaction to themselves, by the use of a kind of soap, made of goat's tallow and ashes of beech-wood. This soap, which was called Hessian Soap from being manufactured in the county of Hesse, was much used, if we may credit Martial, to stain the German wigs, in order to give them a 'flame-colour.'"

Although the trichological reading seems to be very extensive, Mr. Truefitt scorns technical words; his delight is to be simple and intelligible. If he uses the recondite word "diseases," he obligingly adds "or cachexies," to enable you to understand it. Baldness is described as Alopecia; and he states, with a scholarly condescension which country gentlemen should appreciate, that "the etymology of the word Epithelium is in itself explanatory."

Altogether, we should say that the subject here treated is a little too much for the author, and is to him what Hans Strenigen's long beard was to that Burgomaster who, "one day, having forgotten to tuck it up, trod upon it, and thereby falling down, incontinently killed himself."

Poems and Translations. By Philip Stanhope Worsley. (Blackwood & Sons.)

The original poems in this volume differ widely from each other in point of merit. 'Phaethon,' the first of the series, is a noble achievement, and far superior to all that follow. It more than fulfils the hopes formed of the writer from his translation of the *Odyssey*, and proves beyond question that we have a new poet in our midst.

It is no detraction from Mr. Worsley's merit to say that his 'Phaethon' at once recalls to us the second book of the 'Metamorphoses.' Mythological fable may be regarded as the common property of poets, in which the outline is already determined, and no originality possible but that of treatment. It is not to be denied that the present poem is, in some of its details, similar to that of Ovid. The resemblance, however, is scarcely more than that

which identity of theme enforces; and, considering the fullness with which the Latin poet has worked out the same design, we may congratulate Mr. Worsley upon the distinctness and independence of his work.

At the opening of the poem, the restless ambition of Youth, in the son of Clymene, is finely contrasted with the pensive calm of Wisdom as personified in Apollo—the Wisdom of Experience, which, if it has learnt the secret of its power, has learnt also the limits of Fate to which even the highest power is subject.—

Noble in presence, though a cloud of grief
Hung shadowy-dark upon his brow; all else
Redundant with warm youth; his radiant locks
Fair as a girl's, when stealing shades embrown
The wavy yellow, and the fine glint of gold,
Like fire-dust, sparkles in her sunlit hair;
The while, from underneath his brooding brows,
Flashed eager expectation, mixed with pain
And wonder and delight—a surging sea,
Phaethon by the Sun's great portals stood.

How different the portrait of the son from that of the divine father, who sat

In night-imaginings, clothed with calm
Unutterable, through all his ample heart
Sated with office and the fiery cares
That haunted his day-labour! For, indeed,
Couched in those large and melancholy eyes,
Brooded an awful emphasis of rest,
That tranquil self-perfection, without pain,
Which, in their far-off musings, mortal men,
Though eloquently nurtured, find no name
Wherewith to name, not even in sacred verse.

We pass over the earlier details of the well-known legend. Phaethon, deaf to the prayers of Apollo, is about to proceed on his perilous journey. The glorious team is led forth, and the adventurer catches the first glimpse of the dazzling path. For awhile, his rash spirit is overawed. He takes heed to Apollo's warnings touching the guidance of the steeds, and suffers himself to be anointed with a chrism potent to repel the fiery atmosphere. Then comes the journey, with its varied incidents and terrible catastrophe.—

Then soberly and well did Phaethon
Heard up and use that warning of the god,
"Slack not the rein, nor from these watch decline
Thine eyelids"—so he watching slackened not rein,
But, from the godlike increase given to him,
Maintained an equal nerve, though sore afraid;
Nor even thus with all his power had curbed
That chivalry divine, but that the god
Infused a soul more governably mild
For that one voyage, making their defect
Somewhat incline, for easier maneage,
To his son's little virtue. So he passed
Safe on his course, and all the heaven drank light,
And, touched with splendour, wine-dark ocean smiled,
Heaving with ships, black hull and snow-white sail;
And each land went to its accustomed work,
Of peace where peace, and war where there was war,
Nor omen of disaster rose at all,
Till, as he neared the blazing cope of noon,
Where the steeds flagged a little, as is their wont,
For steeper seems a hill just ere the bend—
Even at the point where Nature seems to pause
And listen while the sultry hour goes by—
Flat weariness ached through him, and he thought
How boonless were the boon if this were all;
Nor did he cease repeating to himself,
"How worthless is the boon if this be all!
Broad is the way; the steeds are tame enough."
Till, hungered with hot zeal, he seized the thong;
Then whirled it, curling it beneath the flank
Of the two vanward; thence with sharp recoil
Crossing the arched necks of the hindmost two.
And lo! the sudden insult dug like steel
Into the one heart of the fiery four.
They in a moment knew the vulgar hands
That held them, and their lory eyes wept fire
For anger at the ungenerous pilotage;
And each dilated nostril panted fire;
And the sides, heaving through their sleek expanse,
Stared with a noble horror, foaming fire;
While, raving up the causeway, hoof and wheel,
With screams and anvil-thunder, a deafening din,
Rained earthward and to heaven a storm of fire.
So to the summit, from whose brows the team,
Thrice-maddening, prone down the diamond arc
Swept, and a triple whirlwind of white fire,
Blown skyward, sloped upon the charioteer.

Then Ganges and a troop of Eastern streams
Fled backward, each one to his cradle cave;
Then the tall glaciers of the Polar Zone
Flushed crimson to the roots of their cold realm;
For all the fir-crowned Scandian hills
Night-shrouded half the month, tier over tier,
Blazed in the gloomy North, like beacon-hells

Lit for world-wasting Furies who bear down
In convoy, with wild omens of the end.
And all the peopled plains sent up a smoke
Of harvests reaped by fire, and flaming towns,
Till the hot clamour of those masterless wheels
Rang deadlier, mingled with the loud-voiced curse
Of men by myriads overcome with hell.
And a long cry came to the ears of Zeus,
Where in full convale of the gods he sat;
And, while he doubted, a great rainy heat
Fell slant and sudden on the Olympian walls,
And all the ceiling glared like molten gold,
And the rich cloisters like a forest glowed
Of resinous pines, with every trunk ablaze.

The beauty of this example in its early passages, and its grand intensity as it proceeds, have hardly been surpassed, we think, by any living writer. The gentle instinct of the steeds till unworthy chastisement rouses them to almost human indignation—the suddenness with which they break away from the "ungenerous pilotage"—the swelling tumult of sound and the fires that at once spread and mingle, while the team sweeps

Thrice-maddening, prone down the diamond arc—form a picture admirable alike for the interest of its particulars and the splendour of its general effect.

No word, perhaps, is more loosely employed than the word "imagination." If any reader would learn its meaning from an instance, we refer him to our extract. He may be surprised to find how devoid it is of set metaphor or illustrative comparison. These ornaments, however attractive, belong to a lower grade of poetry. The imaginative writer does not illustrate his theme—he identifies himself with it. Brilliant as Mr. Worsley's description is, it has little that can be strictly called fancy; far less does it betray that gorgeous indistinctness by which straining weakness often substitutes truth. Every circumstance is clearly and simply told; and, were the incidents possible in themselves, we might suppose that they would happen as here represented. If it be asked, then, wherein an imaginative narrative differs from one of literal reality, we answer, in the addition, in the former case, of the nature that perceives to the objects that are perceived. Imagination does not alter reality, although it glorifies it. Under its dominion the actual is still the actual, but *plus* the poet. He selects, indeed, and thus discards all that is unessential or incongruous; but the keeping thus gained is but the harmony of his own mind reflected upon events which, could they occur at all, would occur as he relates them. To this discriminating power we may add the still higher function by which he imputes to material objects those emotions in himself of which such objects are typical. The faculty first named—that of selection—is admirably shown in the opening lines of our quotation. The treatment is large, as befits the vastness of the scene and the importance of the action. The general features of dawn and advancing day are distinctly conveyed, but nowhere with that minuteness of detail which, however excellent in a subject of narrower interest, would be unsuited to the magnitude of the present. Nor is Mr. Worsley less happy in evincing that noblest quality by which the poet informs outward things with human significance. The tall glaciers that "flush crimson to the roots of their cold realm,"—the fir-crowned hills that blaze, tier over tier, like the beacons of furies,—and the fiery reflection from earth that startles the convale of gods,—are not mere pictures of material conflagration: they are quick with the imputed life of human agony and terror.

To 'Phaethon' succeeds 'Narcissus,' the subject of which affords less scope for variety of incident and brilliancy of painting. Yet the latter poem has a charm of its own. In perusing it after 'Phaethon,' we seem to exchange the

ardour of summer noon for the pensive beauty of summer twilight. How delicious is the following picture of a woodland glen, with its soft chequered light and mysterious hush!—

And the suns travelled till came a day,
When, heated from the chase and tired with toll,
Whether of chance, or by some envious Fate
Misguided, he bore on with flagging steps
Unto a pure cold fount, where never bird
Nor mountain-goat frequented, clothed around
With fresh green turf, and secret from the sun.
Thither no devious track of mortal feet
Led through the shady labyrinth of wood;
No sound of shepherds, calling from the bowers
With melody of flute or vocal play,
Made welcome for the weary flocks at noon;
Only the immemorial silence
Kept haunt for ever on those flowery floors,
Where the sweet summers ever came and went,
And went and came, and even from the bees
Year after year their customary spoil
Concealed, as in a secret treasure-house.

In the pieces that follow we find none quite worthy of the writer until we come to 'Erinnys.' Here Mr. Worsley is once more on classic ground, and his power returns. From his remaining poems we could often cite thoughtful and vigorous passages, but the strength is more fitful, the glow paler, the music fainter. After the original poems derived from classic subjects, the most interesting contents of the book are the translations from Greek and Latin poets and the versions of Latin Hymns—the latter being chiefly taken from the compilation made some years since by the Dean of Westminster.

Heinrich von Kleist. Von Dr. Adolf Wilbrandt. (Nördlingen.)

"Mighty poets in their misery dead" is the thought that haunted Wordsworth through one of the most sustained of his works, and to none in the whole confraternity of poets are the words more applicable than to Heinrich von Kleist. There have been many lives of suffering, years of struggle and disappointment, but on none do the clouds seem to have rested so heavily, without a gleam of sunlight. Dr. Wilbrandt has told the story of Kleist's unhappy fate with great clearness, impartial sympathy, that sits well on a biographer, and considerable literary power. In all these points he seems to have more affinity with English biographers than with any German model, and he sketches the place of Kleist's early residence, compiles verbal notices which have dropped from the mouths of Kleist's contemporaries, and gives us a living picture of Kleist himself.

Heinrich von Kleist, the greatest and most unfortunate of the German romantic school, was born in 1776 in Frankfurt-on-the-Oder. His parents died while he was still young, and seem to have left no impression on his mind. We are told that his youth was cheerful, that he displayed an intense activity in learning, a fiery spirit that could not be quenched, though the circumstances of his position as well as the surrounding objects were by no means inspiring. Dr. Wilbrandt gives us a picture of Frankfurt-on-the-Oder as it was in the last century; instead of open squares, promenades and alleys, gloomy gates, thick walls and moats surrounded the town, which was then considered impregnable; and where now a cheerful park is planted with lime-trees was the old pestiferous graveyard. In his eleventh year, Kleist was sent to Berlin, and some years after entered the Prussian army. In this service he wasted, as he subsequently complained, seven costly years; he felt himself unfit for the army, looked on the military discipline with contempt, considered the officers as drill-sergeants, the soldiers as slaves, and a manœuvring regiment a mere monument of tyranny. In spite of the opposition of all his relatives, he left the army, and betook himself to the serious study of philosophy, at the age of twenty-three. How much soever

the students of literary biography may be pleased at the sight of the young poet leaving the army, the picture that we have of Kleist at this time is not prepossessing. From his letters, as well as from his biographer's acknowledgment, we see that he was in a fair way to become a pedant. He constituted himself professor in his home, erected a desk, and delivered lectures to his family. It was then considered patriotic for every provincial town to preserve its native dialect unimpaired, and as good Prussians Kleist's sisters spoke a most execrable German. The young professor attacked this custom with vigour, and, in spite of the league into which many of the young ladies of Frankfurt had entered to defend their *patois*, he came victorious out of the combat. About this time, however, he showed signs of that absence of mind to which he afterwards fell so much a prey: one morning he came home to change his coat, and undressed himself completely instead; and he would frequently break off in the middle of a sentence and remain silent without being aware of the presence of others. But his intercourse with young ladies, though in the character of a professor, brought the natural consequences—he fell in love. The young lady to whom he pledged his heart seems scarcely to have possessed the firmness and skill which all English girls seem to inherit, and by which they guide the most intricate courtship to a satisfactory close. She allowed Kleist to domineer over her; she kept their engagement secret from her parents because he declared that when once they knew of it all the charm had vanished in his eyes; and she remained constant for nearly two years in spite of the strangeness of his conduct. From the very beginning he insisted on absolute submission, would not consent that his betrothed should rejoice at anything which did not refer to him, complained every day of some want of love, and wrote her a long letter every day in the few moments that he was absent from her.

Kleist's engagement had, however, one practical effect—he applied for employment. He took up his quarters in Berlin, and devoted himself to the commencement of an official career, though he owned that he was not suited for official life. In the middle of this a frenzy seized him, and he started off on a mysterious journey to Wurzberg, apparently without an object, and without letting his betrothed into the secret. His biographer conjectures that he went in order to escape from philosophy, and that he felt the germs of poetry within him. The description of Wurzberg that Kleist gives in his letters would certainly confirm the second half of this conjecture; we find there the profusion of similes, the abundance of pathetic fallacies, the strained ecstasy of vision that so often usher in poetry. But the unaccountable way in which Kleist started on this journey, and on another journey to Dresden and Paris the next year, would almost justify a comparison of him to the Lord Bateman of the ballad, as illustrated by George Cruikshank. It is impossible to discover why he flung up his occupation in Berlin, and started suddenly for Paris. We can only ascribe it to the waywardness of his character, to the unaccountable strangeness that guided him, or rather led him astray, through the whole course of his life. "Nothing is regular with me but irregularity," he says in one of his letters; and on the eve of starting for this journey he gives vent to the most gloomy prognostications. "Everything is dark in my future; I know not what to wish or what to hope;" "I seem like a child that has ventured out into the middle of the sea: the wind rises; the boat dashes wildly about in the waves, the thunder stuns every sense: I know not where

to steer, and I feel as if my end was approaching."

He started for Paris with his sister Ulrike, to whom many of the letters in this volume are addressed, and who exercised more than once a decided influence upon him. He pictures Dresden in a few vivid phrases,—the town like a scenic pageant in the midst of an amphitheatre, the country round like a landscape spread out on a carpet, with the circle of hills as an arabesque border. But a long journey through Germany in 1801 gave rise to other than pleasant pictures. The post-carriages were mere waggons, without either cushions or side-doors, and the roads generally impassable. Kleist and his sister bought a carriage in Dresden and travelled with their own horses. Before they came to Frankfurt an accident nearly terminated their journey, and gave Kleist an opportunity to indulge in the saddest reflections. The bray of a donkey frightened the horses while they were feeding; they dashed off, and overturned the carriage in which the travellers were sitting. "And thus the lives of two human beings hung on the bray of an ass! If my life had ended at this moment, had I lived for that? For that? Was that, and no more than that, the purpose which heaven had in view for this gloomy, enigmatic, mortal life?" With these questionings running in his brain, the poet was quite unfitted for such a town as Paris. His description of the city, which seems like a vision of the Arabian Nights to those who see it after London, is almost identical with that of Alfieri. It was here that Kleist formed a resolution to renounce the society of man, and retire to some quiet spot in Switzerland where he might pass an idyllic life with his family alone. But his betrothed was not equal to the self-denial, and after a silence of five months Kleist wrote her a farewell letter, which put an end to their engagement.

After a short enjoyment of the idyllic life he had chosen, on an island in the Aar, where it flows out of the lake of Thun, during which he devoted himself to poetry and a Swiss maiden, Kleist gave up his dream of solitude and went to Weimar. He was well received by the great literary triumvirate, though he had only one interview with Schiller and Goethe; but Wieland gave him a home under his roof, and entered warmly into all his projects. Goethe's judgment of Kleist was influenced by the distaste he felt for everything that recalled his early malady,—the same feeling that led him to avoid a sudden intimacy with Schiller, that made him shrink from the hypochondria displayed in Byron. He saw the ghost of Werther in Kleist, and that ghost he had long attempted to lay. Kleist, on the other hand, entertained ideas about himself and Goethe that were scarcely likely to conciliate the elder poet. He desired nothing less—Dr. Wilbrandt has learnt it from a friend of Kleist's—than absolute dominion in German poetry; said openly that he had only one object in view, to be the greatest poet of his nation, and in that purpose not even Goethe should hinder him, and boasted in his excited moods that he would pluck the wreath from Goethe's forehead. Wieland, who took him into his house and treated him like a son, could not fail to observe his strangeness of demeanour, his absence of mind, and his confused mutterings; and Kleist confessed that he was writing a tragedy, which he only desired to complete before his death, but the ideal that floated before him was so lofty that he had destroyed every scene as soon as it was written. Some of these scenes heretofore to Wieland from memory, and Wieland was so struck by them that he declared them worthy of the combined genius of Æschylus, Sophocles, and Shakspeare. He

exhorted Kleist to work at the tragedy and complete it as best he could; but the erratic youth, though for a time he followed the advice and showed the warmest gratitude to Wieland, was not to be rescued from his fate. He stole secretly out of Wieland's house, found his way to Paris, where he destroyed all that he had written, and then, wishing only for death, started on foot for Boulogne to join the expedition preparing for the invasion of England. Fortunately, it may seem, though it is doubtful if such an end would not have saved him the subsequent misery of his life, Kleist was rescued by an acquaintance he met on the road from the fate that would, in all probability, have seized him at Boulogne, for he was travelling without a passport, and a Prussian nobleman in similar circumstances had just been shot as a spy.

The shock seems to have sobered Kleist for a time, and a ray of hope dawned upon him. He returned to Berlin, and with great difficulty obtained an official post after being severely reprimanded by the king's adjutant for the life he had led. "I had left the army," Kleist relates in a letter to his sister, "turned my back on the civil service, wandered through foreign countries, tried to settle in Switzerland, made verses, (think of that being made a reproach to me, and in such words!) and so on." However, the king was not inexorable, and Kleist settled down to official work with a promise to his sister to abandon the muse. It is easy to see how long such a promise would be kept; but no sooner was it broken than the poet again resigned his employment, and the battle of Jena coming shortly after deprived him of all support from the state, as well as making his literary profits precarious. The hand of France was heavy upon him from this moment. Venturing to Berlin while it was in the possession of the French he was taken prisoner and confined in the castle of Joux, one of his companions occupying the cell in which Toussaint Louverture died. When set free again, and allowed to return to Germany, Kleist found his country so situated that there was little prospect of a favourable end to his struggle. The booksellers could not pay their usual prices for manuscripts while war was going on; the theatres were all dependent on French pieces, and would not play those of native poets; while Kleist's eccentricities speedily alienated the public, as they had disgusted his personal supporters. He tried tragedy and comedy, stories and newspaper articles, but nothing succeeded with him. One of his pieces was tried in Weimar, and Goethe, who wrote him an excellent letter about it, was not so successful in adapting the play to the stage as in counselling the author. The piece failed, and Kleist revenged himself in ungenerous epigrams on Goethe. He wrote a tragedy on Penthesilea, in which the death of the heroine affected him so deeply that he was found bathed in tears, and could only answer to his friend's inquiry, "She is dead!" But the publisher who bought the tragedy was so dissatisfied with it that he would not advertise it for sale lest people should ask for it. Kleist started a periodical which was to unite all the talents of Germany, and succeed where Schiller's 'Horen' had failed; but it achieved no more than its prototype. Between the battles of Aspern and Wagram, and during the exultation which followed the first great check received by Napoleon in Germany, Kleist endeavoured to found a political paper in Prague with the assistance of some of the leading statesmen of Austria. But Napoleon's second passage of the Danube scattered these projects, and a newspaper that Kleist started in Berlin only hastened his ruin. His nervous

system was so shattered that madness seemed imminent; he said that a friend must either give him up his wife or die by his hand, and meeting the friend shortly after on the bridge, attempted to throw him into the river.

Dr. Wilbrandt devotes a long chapter to the story of Kleist's suicide. It was in November, 1811, that he went with a friend's wife, whose state of mind greatly resembled his own, to a lake on the high road from Potsdam to Berlin, a place where he had once discussed the question of suicide with his friends. The spot is lonely and melancholy, sandy banks surrounding the desolate lake over whose waters the willows hang, and above scattered birches with a dark background of fir and pine. In the distance rises a church-spire, and nearer still the inn in which the two passed the night writing their last farewell to their friends. In the morning they walked from the inn to the lake,—a shot, and then another, were heard; and their bodies were found close together, where Kleist had shot his companion through the heart before blowing out his brains.

History of the Scottish Regiments in the British Army. By Arch. K. Murray. (Ward & Lock.)

COURAGE, according to the maxim of Bonaparte, is a quality born with a man, but which cannot be acquired. So said the soldier. On the other hand, some philosophers have described bravery as being the mere impatience of danger; others have declared that men constitutionally timid may and do possess themselves of courage by an effort of mind. Perhaps the truly brave man is he who, fully conscious of the mortal peril he is commanded to face, goes forward to meet it, calmly if he will, enthusiastically if he may, and accomplishes his duty, fearless of all consequences.

In achievements of this quality, the Scottish regiments do not excel other regiments in the service; but the 97th Lanarkshire Volunteer Guards appear to entertain a different opinion, and they accordingly requested their Major to chronicle the deeds of daring or endurance of the Greys, the Coldstreams and the Scots Fusiliers, the Royal Scots and North British, the King's Own Borderers, the Cameronians and the Light Dragoons, the Scots Brigade, or the old 94th, the Perthshire, the Stirlingshire and the Argyleshire, the 70th, the 90th and the Lanarkshire, the Old Highland, the Black Watch, the Glasgow and the Duke of Albany's, the 74th, the Ross-shire Buffs, and the Cameron, the Gordon and the Sutherland Highlanders. This is a goodly roll of the brave whose deeds are now recorded by the Major of the Lanarkshire Volunteers at the request of his brother officers. It was an evil hour when the request was made, a worse when the Major undertook the office.

Major Murray sets out by a remark not at all to the purpose and in no respect true. It could have been as well said at the end or middle of the book as at the beginning, or inserted in any other work the author might write. It is to this effect: "Nature has been aptly represented as a fickle goddess, scattering her bounties here and there with a partial hand." We know no one who has so represented her. On the contrary, we know how she has been otherwise and more truly represented by the greatest of our didactic poets,—the one who grandly said

All Nature's difference keeps all Nature's peace,
and who allowed so little of fickleness or partiality to this "goddess," as to lead him to exclaim,

Know, Nature's children shall divide her care,
The fur that warms a monarch warm'd a bear.

Leaving the Major to settle this matter with Nature, we quote a passage at once character-

istic of his style, his philosophy, his logic, and above all of his knowledge of history generally, and of military history in particular. The *italic*s are ours:—

"Armies have a very ancient history. Their origin might be traced to the very gates of Paradise. When the unbridled lust and wrathful passions of man were let loose like Furies, to wander forth upon the earth, then it was that lawless adventurers, gathering themselves together into armed bands for hostile purposes, to live and prey upon their weaker brethren, constituted themselves armies. Passing down the stream of time, through the Feudal Age, we find one among the many greater, mightier, wealthier—a giant towering above his fellows—exercised lordship, levied tribute, military and civil, over others as over slaves. These were the days of chivalry,—the Crusades,—when cavalry constituted the grand strength of an army. Here we might begin the history of cavalry as an important constituent in armies, were such our purpose. The comparative poverty of our ancient Scottish nobility prevented them contributing largely to the chivalry of the age. Almost the sole representative we have of our Scottish Cavalry, is the Second Regiment of Royal North British Dragoons, or Scots Greys—a most worthy representative. The wars of the Interregnum in Scotland—the times of Wallace and Bruce—when the feudal lords had nearly all either deserted or betrayed her, introduce us to a new force, more suited to the independent character and patriotism of the Scottish people—the formation of corps of infantry or armed bands of free burghers. These were the fruit, to a large extent, of the Magna Charta in England, and of the struggle for liberty in Scotland. Hence the *Wars of Edward the Black Prince with France, distinguished by the victories of Poitiers, Agincourt, and Cressy*, may be viewed not merely as the epitome of the triumphs of England over France, but more especially as illustrating the success of this new force—represented in the English yeomen, burghers, citizens, and freemen—over the old force, sustained in the chivalry, the cavalry of France. The result of these successive defeats, we find, was most disastrous to France."

We have been accustomed of late to very remarkable disturbances in the atmosphere of history. We have been told that Richard the Third did not kill his nephews, and that Henry the Eighth was rather a tender husband; but we were not prepared for Major Murray's discovery that the Black Prince, and not Henry the Fifth, won the great day at Agincourt. Surely this transfer of glory from Lancaster to Plantagenet is a little unjust to the former! Would it be fair if we were to maintain that Sir Cloudesley Shovel gained the Battle of Trafalgar or that Marlborough won the victory of 1815 at Waterloo? If this be the method by which the Major registers the glories of the Scottish regiments, we may well be doubtful of the few he does chronicle amid the masses of fine writing, droll logic, and of his oracular remarks, which remind us of the words of the poet,—

To observations which ourselves we make,
We grow more partial for th' observer's sake.

Again, as if to render undoubted the right of the Black Prince to the glory of being the victor at Agincourt, the Major calls Poitiers, Agincourt and Cressy *successive defeats*. If you allow that young Edward at fifteen or sixteen gained the last of these fields in 1346, the Major supposes, it would seem, that he, incontestably, carried off the glory of Agincourt some years previously—Agincourt having been fought in 1415! and that the young hero commenced his career of invincibility at Poitiers, which we used to think was fought ten years after Cressy—namely, in 1356.

If we come down to a later period, we do not find the Major's chronology in a more healthy condition. He states that the Coldstreams were raised by General Monk about the year

1650, "and took their name from their having proceeded from Coldstream on their famous march to restore the 'Merry Monarch';" adding, "they formed part of the army of General Monk, which, in name (*sic*) of Oliver Cromwell, subdued and occupied Scotland." If the Coldstreams set out in 1650, three years before Cromwell was Lord Protector, to restore the "Merry Monarch," they took about nine years to accomplish their task; but Major Murray satisfactorily accounts for it in his loosely-written paragraph by showing that the same Coldstreams were engaged in subduing Scotland "in name of Oliver Cromwell." The fact is, that the Coldstreams were not raised till nearly ten years after the date "about" given by Major Murray.

When they *did* get the "Merry Monarch," they, "whilst fulfilling their duty, must often-times have been forced to witness the dark intrigues of a licentious court." We doubt, however, if the intriguers took a regiment of Guards into their confidence. The Major knows best; and adds, that "their duty, too, required they should guard not merely the sovereign of a great nation, but his *seraglio*!" Fancy the Misses and Myladies all locked up in one house! The guarding of such hussies shocked the Guards, who gladly "welcomed a respite from such irksome duties and the influences of such *evil example on the field of battle*!" This is very satisfactory; and we may add, for the satisfaction of those to whom the modesty of the army is dear, the Major's agreeable remark, that "the Grenadiers and Coldstreams were unwilling witnesses to the *profligacy and lewdness* of the Court." In this last case the *italics* are the Major's, whose anxiety to support character is so great that he even asserts that the Peace of Ryswick was weary of the War. This remarkably pretty figure of speech is thus illustrated:—"In 1697, weary of a war which had been fraught with no decided success on either side, the Peace of Ryswick put an end, for the present, to a further waste of blood and treasure."

It is due, however, to the Major to say that in terseness of expression and power of condensation, he rivals Tacitus. We quote the whole of his account of the battle of Blenheim, at page 58:—

"In the action which followed, the Guards had six officers killed and wounded."

The following is more diffuse, like Livy, but not quite so clear:—

"In 1793 the restless and aggressive spirit which sorely troubled France, developed in the Revolution, once more plunged that nation into war with Britain; nay, not only so, but sending forth her revolutionary incendiaries charged with the subversion of all constitutional government, and seeking to poison the minds of almost every people, her ruthless and frantic demagogues virtually declared war against the whole monarchies of Christendom. Accordingly, a British force, including a portion of the Greys, was sent to the Netherlands under the Duke of York. These were chiefly employed in the sieges of Valenciennes, Dunkirk, Landrecies, &c., which preceded the double battle of Tournay, fought on the 10th and 22nd of May, 1794. The Greys and the other British cavalry easily routed the newly-raised horsemen of the Revolution, which were sadly degenerated from the splendidly-equipped cavalry of the old monarchy—long the terror of Europe, and most worthy foes. The utter bankruptcy of the French nation prevented them from equipping or maintaining a powerful cavalry, and, in consequence, we find the armies of the Revolution at that time very deficient in this branch of the service. Notwithstanding the excellence of his troops, the Duke of York found his position untenable, with such a handful, against the overwhelming hosts of France, which were being daily

augmented by a starving crowd which the Revolution had ruined, and so forced into the army as the only refuge in those unhappy times. The British, retreating into Germany, reached Bremen in 1795, whence the Scots Greys shortly thereafter returned to England."

Of anecdote or incident, the examples are very few; but here is a bit of individuality in the person of Mrs. Davies, who followed the army, in a male dress, or, as the Major puts it, "donning the habiliments of man!"—

"At the battle of Ramillies, after much hard fighting, the regiment succeeded in penetrating into the village of Autregize, inflicting a dreadful carnage, and were honoured in receiving the surrender of the French 'Régiment du Roi,' with arms and colours. Amid the trophies of the day, the Greys are said to have taken no fewer than seventeen standards. At the close of the battle a very curious circumstance was brought to light, affording an illustrious example of woman's love, fidelity, endurance and heroism. Amongst the wounded of the Scots Greys, a female (Mrs. Davies) was discovered, who, donning the habiliments of man, had enlisted in the regiment, braved the perils of Schellenberg and Blenheim, that in this disguise she might follow her husband, who was a soldier in the First (Royal Scots) Foot, then with the army. Her case at once excited the interest and sympathy of the whole army; and awakening the generosity of the officers, especially of the colonel of her regiment, she was restored to her true position as a woman, lived to be of considerable service as envoy to the army, and at her death in 1739 was buried with military honours in Chelsea Hospital."

Such are samples of this new historical work. We will only add, for the sake of peace among military and literary controversialists, that at Waterloo the "watchword" of the French *Garde* was, "The Guard dies, but never surrenders." The Major adds, "we feel honoured as, regarding their grave on the plains of Waterloo, we shed a tear for the worthy representative of the Guard!" The Major's tears have blinded him a little, perhaps, as to facts.

Wanderings of a Beauty; or, The Real and The Ideal. By Mrs. Edwin James. (Routledge & Co.)

The title and the author's name will secure a public for this novelette; but beyond its title and author's name, its dedication to Sir Edward Bulwer-Lytton and its cover embellished with a likeness of the wandering beauty, who is represented in the act of making eyes at all creation, the *brochure* has few of the qualities that under favourable circumstances contribute to literary success. It lacks sprightliness and piquancy, and its redundancy of French words will not atone for its dullness in the opinion of idlers who open its pages under the influence of that morbid curiosity which induced the New York rowdy to buy Young's 'Night Thoughts.' For the next week or two, however, it will create tattle and laughter in clubs and at dinner-tables. It will be hastily conned and as hastily thrown aside by those who can find music in the cries of drowning men, and enjoy the distant baying of the pack in which an old friend, who has gone to the dogs, is known to be giving tongue. Possibly a few collectors of scandalous memoirs will think the 'Wanderings of a Beauty' worthy of preservation, and will place it on shelves where 'The New Atalantis' and 'The Adventures of Rivella' would not be sought in vain. But it may be safely predicted that the general demand for the book will not be great when three months have seen it smiling on passengers from its niche in the Railway Library.

Of course, the author is not to be held accountable for "what people will say." If unkind critics and scandal-loving readers main-

tain that "the beauty" is Mrs. Edwin James herself, and that the beauty's second husband is the late Member for Marylebone, they must bear the consequences of their own malevolence, and more generous critics must hold the lady guiltless of the bad taste imputed to her by such uncharitable constructions. Half-a-dozen sentences will suffice to show how few are the points of similarity between the author and the heroine of the 'Wanderings,' between the Queen's Counsel and the villain of the tale.

Mrs. Edwin James does not tell the story of her own life, but merely narrates the adventures of her intimate friend, Evelyn Travers. When she is still a simple, guiltless child, not seventeen years of age, Evelyn becomes a "victim of circumstances," and is induced by a worldly mother and a heartless stepfather to marry her first cousin, Capt. Edward Travers, who, on making her acquaintance, is "dressed in the height of fashion, which in England means a well-cut coat, white waistcoat, an irreproachable neck-tie, and well-fitting polished boots." The captain's chief points are, a fine set of teeth, "a most becoming moustache," and a hand that trembles ominously at the breakfast-table. At her wedding "the bride, who was in high beauty, wore over a petticoat of white *glacé* silk a richly-embroidered robe of India muslin, the gift of her husband, who had brought it from India. Her wreath and bouquet were of *real* orange-flowers, and a veil of the most delicate lace enveloped her youthful form as in a cloud." The wedding takes place in May; in the following July, Evelyn writes to her intimate friend from her husband's ancestral seat in Derbyshire, "Do you remember, Mary, how you used to tease me and tell me I was not going to marry a man 'but a pair of moustaches'? Well, I confess, they may have had a trifle to do with it. But only just imagine my horror; Edward appeared yesterday morning at breakfast shorn of his honours, and on my exclamation of natural disgust, he informed me that his name having appeared in the *Gazette* as having sold out of the army, he was no longer entitled as a civilian to wear moustaches. I never thought my husband *clever*; I knew he did not care for music, nor understand poetry, but I *did* fancy him good-looking; and now, Mary, the worst is come—I actually think him ugly; his long upper lip, robbed of its greatest ornament, has such a sullen, almost sulky expression, when he is serious or asleep, that I actually shudder when I look at him." After ten years of wretchedness, Evelyn is liberated from bondage to the husband whose long upper lip has thus lost its greatest ornament. He drinks till his hand shakes worse than ever,—he drinks himself to death. "Let us," says Mrs. Edwin James, "drop a veil over the closing scenes of the life of one whose deathbed was invaded by the baleful spectres of *delirium tremens*." A lovely widow, with one child, a little girl who is even lovelier than her mother, Evelyn Travers is introduced at the Court of St. James's, and, leaving England, spends the next few years of her life in continental capitals. Wherever she appears lovers fall down and worship her. The number of her adorers is legion. Princes, dukes and patrician soldiers surround her in ball-rooms and wait for her in streets. But such success is not achieved without rousing the envy of malignant observers. Whispers and vile rumours are circulated about the simple, sinless widow. It is even stated that she is "a cast-off mistress of the Count of Syracuse," who paid her many flattering attentions during her stay in Florence. She becomes the mark of "calumny—that pale daughter of envy, engendered by cowardice, and nurtured by hatred and deceit." In short, the lady's reputation is

an object for jests and wicked insinuations. Leaving Italy and her Italian lovers, the lady moves to Paris, where she gathers round her a distinguished society of spirit-rappers, and makes the acquaintance of Sir Percy Montgomery, who becomes her second husband. Of course there are no grounds for fixing the experiences of this pure, stainless, but ill-reputed Evelyn Travers on the lady who, when she gave her hand to Mr. Edwin James, was mentioned in fashionable journals as "a lady well known in continental circles." If people will be so foolish as to insist on the identity of the two characters, theirs will be the folly and theirs must be the shame.

There is even less reason for fixing the character of Sir Percy Montgomery, Bart. on the English barrister whose disinterested devotion to the cause of political liberty induced him to defend Dr. Bernard and seek the friendship of Cavour. Let the reader see how the baronet is introduced in the 'Wanderings':—

"Among the crowd of English sojourning in Paris this winter, there was an old acquaintance of ours—a certain Sir Percy Montgomery, Bart., late M.P. for —shire. Some six months ago, when in London, Sir Percy had visited Evelyn, and we had dined occasionally at his house in Grosvenor Street. Indeed, the baronet had been at that time a warm though unsuccessful admirer of our heroine. Sir Percy was, in appearance, a perfect 'John Bull'; that is to say, he possessed a countenance rubicund and somewhat flat, with no very marked features; figure stout, burly, broad-shouldered, thick-set, you perceived at a glance that the animal nature preponderated in the man; nevertheless, the square and rather massive forehead displayed intellect, and the fine teeth, seen to advantage in a pleasant jovial smile, of not unfrequent occurrence, rendered the personal appearance of our friend, if somewhat coarse, not altogether unpleasing. Let not my readers, however, imagine that the 'John Bull' type is the true type of our countrymen. They will, on referring to a former chapter of this work, find the portrait of an accomplished English gentleman, in our delineation of the young and aristocratic Melville. We have there depicted elegance, manliness, and chivalry, in combination with the splendid physical development, only to be seen in perfection in the Anglo-Saxon race. But to return. Sir Percy was by no means wanting in brains. He had made some sensation in Parliament; and, having had the tact to speak on the popular side of each question, his fluency was greatly appreciated, and he had thus acquired a higher reputation than his (not first-rate) talents perhaps merited. So the *Times* wondered when he resigned his seat; and the *Herald* and other Tory papers were open in their rather uncharitable surmises as to the motives for so sudden and untimely a retreat in the late M.P. Sir Percy having discovered our address at Galigiani's, lost no time in paying his respects to Evelyn, and continued his visits from time to time. Evelyn soon named him my adorer, and said it would not be such a bad match; the baronet was of a good family and reputed rich, though, as some asserted, rich in debts alone. He had, at least, talent, and if I did not object to his lack of personal beauty, and his fifty years, she added, I might do worse than become Lady Montgomery. Ever occupied with receiving and replying to D'Arcy's frequent letters, or in reading, talking, and practising with Ella, my friend paid but slight attention to a former admirer—for whom she had never felt even a passing gleam of sympathy—until one day she received from him a rather melancholy letter; making her in some sort a confidant, the writer threw out dark hints of debts and difficulties which had exiled him from his native land, and adverted mysteriously to envious political rivals, who were endeavouring to work his ruin, and who had, alas! succeeded in putting a present stop to a career which would have otherwise shortly ended in the Cabinet. Much changed for the better, since her acquaintance with Philip d'Arcy, and somewhat hurt and humiliated by the unexpected marriage of

Di Balzano, our heroine opened her heart in pity for the baronet's misfortunes; had not she, too, suffered from envious tongues? had not the slander been to her as 'the worm which never dieth'? Cruel, cruel world! thou art indeed a hard master—offend against thy laws—break thy one commandment, 'Thou shalt not be found out,' and thou art utterly without pity, even to the exclusion of all repentance;—cruel, cruel world! And so Evelyn took compassion on the injured man, and invited him oftener, and sympathized with his griefs, and was in every way kind to him. Thus did circumstances favour his suit."

What is there in this passage to justify a suspicion that Mrs. Edwin James is holding her late husband up to scorn in a work of fiction?

The marriage between Sir Percy and Evelyn results in misery—the scene of their wretchedness being laid in New York. Sir Percy is coarse, brutal, crafty. He is bent on getting his wife's fortune into his hands, and when she persists in keeping the strings of her own purse, his fury bursts beyond the bounds of caution. Of course, such a ruffian cannot be intended for Mr. James!—

"Our heroine had been wedded about three months. Was she blessed in her second union more than in her first marriage? My kind and gentle readers, she was not happy, yet she was content. But had she ever before indulged in any illusions as regards Sir Percy, they must have quickly faded. Even on returning from the church, his bride at his side, not one word of affection did the newly-made husband utter; of himself alone he spoke—his position, his future; but then, to be sure, he was turned of fifty, and, as Byron observes, rather than one husband at that mature age,—

"I were better to have two, at five-and-twenty.

This was the beginning of sorrows. Immediately after the breakfast, the impatient bridegroom, anxious, doubtless, to embrace the fair lady he dared now call his own, knocked at the door of her chamber, where, divested of her bridal costume, she was arraying herself in a becoming travelling toilette. When admitted, the grateful lover begged—now guess, dear ladies, I pray, what—why, for the loan of a few hundred francs to pay his bill at the hotel. Rather early, methinks, to usurp marital rights over his wife's purse. Poor Evelyn's next fit of disgust was on the morrow of her bridal, when, in an elegant morning robe of the freshest muslin, her hair braided under the prettiest of caps, she with horror beheld Sir Percy enter the room unwashed, uncombed, unbraced, and perfectly innocent of a clean shirt. Seating himself at the breakfast-table, he commenced feeding, utterly unconscious of having committed an unpardonable crime against good manners. Unfortunate Evelyn! so refined, so fastidious, so exquisitely neat and clean in her personal habits, to be brought to this. 'Oh! what a falling off was there!' Sir Percy united in his own person those opposite defects which in others are usually compensated by corresponding virtues. He was at the same time a spendthrift, and the meanest of men. Hasty and imprudent, yet sly and cunning, with an appearance of frankness, he combined an utter disregard of truth. He seemed to lie for the pleasure of lying. His temper was alike quick, vindictive and revengeful, and his character comprised the opposite qualities of weakness and obstinacy. A general lover of the female sex, he was utterly incapable of individual attachment. It was clear that the baronet had married for money, but finding that his wife contented herself simply with paying their mutual expenses, and refused to place her fortune in his power, he actually began to dislike her, and made no secret of the feeling. One illustration I will give, and this is but a solitary instance of the extraordinary line of conduct pursued by Sir Percy towards her he had so recently sworn to love, protect, and cherish, during the term of their natural life. Angered one night because Evelyn had left him a small portion of his own travelling expenses to pay, he rang up the servants of the hotel at midnight, and though we were to start on the following morning at break of day, he ordered

his luggage to be transported and his bed made in a room at the most distant end of the corridor, thus making himself and his wife of a month the laughing-stock of the hotel. We do not pretend the man was altogether devoid of good impulses; but the evil of his nature was strong—the good feeble. He was ungrateful, heartless, unprincipled. Evelyn had before known only the reverse of the picture; she had been adored, petted, spoiled. How could she conceive so exceptional a character as that of Sir Percy? How bear with him? Dear friends, she did bear with him, and she was not wretched, for she now knew that all trials are the just retribution for past sins committed, past duties unperformed."

Eventually, Evelyn is liberated from her tyrant, not by a judicial decision, but by the discovery that, at the time of his marriage with her, at Paris, he had a wife shut up in a lunatic asylum.

THE AMERICAN QUESTION.

The American Question, and How to Settle it. (Low & Co.)—The American war has produced much wild talk and flighty literature, but of all the mad books to which it has given birth this is the most laughable. The writer is on the Northern side, and would fain bring the quarrel to an end by "an armistice, as proposed in the French despatch, to be followed up by the mediation of England and France," which friendly interference is to result in the severance of Canada from Great Britain, and its establishment as an independent nation, in friendly intercourse with the new Confederates, who, like herself are to adopt the principles of free trade. The chief benefits of such an arrangement would be shared between Canada, the mother country, and the North. Great Britain would be the gainer by finding in Canada a "natural ally"; whilst Canada would be able to protect the Northern States from the grasping policy of the South. "The gain of independence to Canada," says the writer, "would be no loss to Great Britain, but, on the contrary, a great gain in every way as a secured open market, and a self-supporting Sovereign State. On the part of Canada, all the tendencies towards the mother country would be not only preserved, but most materially strengthened,—inasmuch as such a concession would remove all jealousies and other drawbacks to this natural alliance. Canada will look to Great Britain as a natural ally, and each will look to the other as her best customer. Strengthened in position, Canada will be the best protector of the North against any future encroachments of the South, and, in the course of time, all antagonism between North and South may be merged in mutual interest." A delightful humour pervades this proposal that Canada should be declared an independent Sovereign State, so that she may be in a position to protect the States who but the other day were threatening to annex her, as soon as they had crushed the rebellion. "If it be said," observes the author in the last lines of this chapter, entitled "How to Settle it," "that these terms will never be accepted, the only answer to be given is—Try." Without doubt, there are many Northern politicians who would like to try such a settlement. Whether Great Britain might like such an arrangement, and whether Canada might like to try it, are in the writer's estimation questions of trivial importance compared with the consideration of what would be most "pleasant" to the States. Englishmen would gladly see the abolition of Northern protective tariffs, but they are not likely at any time to forget the proverb which teaches that a good whistle may be bought at too high a price.

Two Months in the Confederate States. Including a Visit to New Orleans under the Domination of General Butler. By an English Merchant. (Bentley.)—The "English Merchant" writes under the influence of warm sympathy for the Confederates, but he gives his testimony frankly in favour of the North whenever justice impels him to do so. The best part of his book is that which relates to New Orleans under General Butler's government. "I must add," says the tourist, "that the inexpressible disgust with which the two Butlers were

papers, made up of such trash as the above extracts, to "the members of literary societies."

Our Reprints include a new edition of *Lady Morgan's Memoirs* (Allen), entitled the second, though it is in strict fact, we understand, the third. A note explains that the volumes have been revised, and many small clerical errors, especially in the quotations, corrected. We have also on our table Mr. William Longman's *Fourth and Fifth Lectures on the History of England* (Longman),—Vols. XXVI. and XXVII. of the Reprint of *Punch* (Bradbury & Evans),—Mr. Lever's *Davenport Dunn and The Fortunes of Glencore* have been added to Messrs. Chapman & Hall's 'Select Library,'—*The Young Doctor*, by the Author of 'Sir Arthur Bouverie,' &c. (Clarke),—*The Transportation of Criminals: being a Report of the Discussion at the Special Meeting of the National Association for the Promotion of Social Science*, Edited by J. R. Fowler and W. Ware, jun. (Faithfull),—*Septicæmia*, by the Rev. W. C. Magee (Hodges, Smith & Co.),—*A Century of Experiments on Secondary Punishments*, by the Hon. C. B. Adelerley (Parker, Son & Bourn),—*Special Hospitals*, by Dr. Martin (Richards),—*Return of the Principal Operations on the Eye performed in the Calcutta Eye Infirmary*, by Dr. Martin (Richards),—*Illustrations of the Use of the Ophthalmoscope*, by Dr. Martin (Churchill),—*Fourteen Months in American Bastilles* (Mackintosh),—*Stories from the Lips of the Teacher*, Retold by a Disciple (Whitfield),—*Indian Annexation: British Treatment of Native Princes* (Trübner & Co.),—*On the Danger of Hasty Generalization in Geology*, by A. Bryson (Neill & Co.),—*An Introductory Chapter to the History of Scotland during the First Sixty Years of the Seventeenth Century*, by J. Moncreiff. (Hamilton),—and Mr. Beresford Hope's *Lecture on the Social Influence of the Prayer-Book* (Ridgway). In Second Editions we have to announce *The Types of Genesis Briefly Considered as Revealing the Development of Human Nature*, by Andrew Jukes (Longman),—*Observations on the Treatment of Convicts in Ireland, with some Remarks on the same in England*, by Four Visiting Justices of the West Riding Prison at Wakefield (Simpkin),—*Date Obolus Lancastrie*, by F. E. G. (Bell & Daldy),—*The Spirit of the Bible; or, the Nature and Value of the Jewish and Christian Scriptures Discriminated*, by E. Higginson (Whitfield),—*The Mystery of Money Explained* (Walton & Maberly),—*Helen Lindsay; or, the Trial of Faith*, by Ellen Barlee (Faithfull),—and *Sacred Minstrelsy*, by the Rev. M. Margoliouth (Wertheim). We have a Third Edition of *Oracles from British Poets*, by James Smith (Virtue & Co.),—and a Twelfth Edition of Mr. Justin Brennan's *Composition and Punctuation* (Virtue & Co.).

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ORIGIN OF SPECIES.

Down, Bromley, Kent, May 5.

I hope that you will grant me space to own that your Reviewer is quite correct when he states that any theory of descent will connect, "by an intelligible thread of reasoning," the several generalizations before specified. I ought to have made this admission expressly; with the reservation, however, that, as far as I can judge, no theory so well explains or connects these several generalizations (more especially the formation of domestic races in comparison with natural species, the principles of classification, embryonic resemblance, &c.) as the theory, or hypothesis, or guess, if the Reviewer so likes to call it, of Natural Selection. Nor has any other satisfactory explanation been ever offered of the almost perfect adaptation of all organic beings to each other, and to their physical conditions of life. Whether the naturalist believes in the views given by Lamarck, by Geoffroy St. Hilaire, by the author of the 'Vestiges,' by Mr. Wallace and myself, or in any other such view, signifies extremely little in comparison with the admission that species have descended from other species and have not been created immutable; for he who admits this as a great truth has a wide field opened to him for further inquiry. I believe, however, from what I see of the progress of opinion on the Continent, and in this country, that the theory of Natural Selection will ultimately be adopted, with, no doubt, many subordinate modifications and improvements.

CHARLES DARWIN.

THE ANTIQUITY OF MAN.

Brookwood Park, Alresford, April 27, 1863.

SUPPOSE Columbus to assure us that no man, beast or bird existed on the continent of America. "How do you know?" say we. "Have you been all over the continent?"—"No, I never even landed."—"Then how do you know?"—"I dredged the sea, and, though I found lots of sea shells, I found no remains of man, or beast, or bird. So, of course, none of these can exist on the continent." On receiving such an answer, we should, I conceive, treat Columbus as a fool or a madman. And if so, how ought we to treat those who, using the same argument, tell us that as no remains of land animals are found in marine strata, no land animals existed on the land from the denudation of which these marine strata were formed? Which is most probable, that the continents were inhabited during the deposit of the Silurian beds, or that Asaphus Tyrannus tyrannized for countless ages alone over this magnificent terraqueous globe? Drop fifty thousand dead bodies into the sea at Brighton, not one of them would go out to sea. Their bones would be ground on the shore. So that, as I asserted in 'Rain and Rivers' years ago, man, land animals and birds might have existed for ages before the first marine strata were formed, without our finding a vestige of them in these marine strata.

The most ancient museums in which the remains of man, land animals and birds can be stored, are land formations, such as drift, alluvium, filled-up lakes and caverns. But these and their contents must be modern, since they vanish by denudation *pari passu* with the surface of the land. Infinitely ridiculous are the ideas of geologists on the forma-

tion of these museums of land-animal remains. For instance, we are gravely assured in a review of Lyell's 'Antiquity of Man,' that, because at the mouth of the Somme a freshwater deposit exists thirty feet below the level of the sea, the land must have been thirty feet higher than it is now when this deposit was formed. The simple fact is, that the river, which first formed the estuary, has since filled it up with the *débris* brought to it by the wash of rain in lengthening and breasting the valley of the Somme,—no change of level of the sea or land has happened. In many places along our south coast estuaries are choked up by travelling beaches. The fresh water soaks out through the beach. But the tide cannot soak in through the beach quickly enough to rise in the old estuary to near its height. Peat and marsh land rapidly accumulate: and then firm ground by the overflow of the flooded streams. So that trees grow far below high-water level. The erosion of the shore by the sea goes on. The shingle-bank is driven back inland, and overwhelms the trees. The shingle is again driven inland, and the roots of the trees and the peat are by degrees found out at sea below high-water mark. Then comes a geologist who points to the so-called subterranean or submarine forest, as a proof that the land is sinking, when, perhaps, neighbouring raised beaches show that it is rising. Such a submarine forest may be seen near Pevensey. Another close to St. Leonards. Another near Torquay, and a dozen more on our south coast. Again, to form a drift-bed or to move a boulder or erratic block the late geologist must have a "cataclysm," as he calls a flood, or "a wave of translation," or "a great advancing wave from the north," or icebergs. True that *nous avons changé tout cela*, and the present geologist substitutes for these that most monstrous assumption a "glacial epoch." Now the great majority of drift-beds are simply old sea-shores or lake-shores, and erratic blocks and boulders are the result of the travelling of beaches, which has been totally overlooked and ignored.

If the reader will examine our south coast he will find that the chalk flints of Dover travel to the Land's End, and that boulders of the igneous rocks of Cornwall travel to Dover. And this same mixture may be seen in the ancient raised beaches. As the wind blows the wave goes, and as the wave goes the beach goes. Boulders might travel thousands of miles in the same direction; they do travel backwards and forwards thousands of miles, and they never cease to travel till they are ground to sand. This is the origin not only of our drift-beds, but of the vast regions of sand, sandstone and conglomerate formations. Place powdered sugar and small lumps on the top of the sugar-basin and shake it. The fine sugar sinks between the large lumps, which rise to the surface. So, on the beach, the large boulders being uppermost are first struck by the wave, and they travel most rapidly. This may be observed between two "groins," which are most philosophical contrivances to arrest the travelling of beach. The finer the drift the further it goes out on the shore. But nothing goes out to sea, except mud, that is, except what water can hold in suspension. This cannot sink till it reaches deep, still water, below the movement of the waves. But the mouth of every river and of every valley is an outlet for mud as well as for water. In the form of muddy water the old Continent takes passage to the sea, hereafter, like Aladdin's lamp, to be changed for a new one, by the hoisting of subterranean heat. It is only fire which keeps our heads above water. The terraces of Glen Roy are ancient lake-shores. The Spean, in cutting its course between Ben Nevis and the opposite ridge, lowered the barrier of the lakes, drained them, and they successively stood at the different levels indicated by the terraces. Lyell recognizes this principle of aqueous erosion as a universal principle. He can see it at work throughout the Old World and the New World, in the ancient lakes of Auvergne in France, in the valley of the Dranse in Switzerland, in the valley of the Anio in Italy, and in the lakes of America. Why, then, can he not see it in Glen Roy?

Drift is also formed by land floods. But the

gravel in the bed of the valley of the Somme and of other chalk valleys, though it may be called *drift*, has in reality never been *driven*. The two chalk sides of the valley were once joined, and were surmounted by tertiary strata. The erosion of rain has cut the valley through these strata, and in doing so has dropped the flints contained in them to the bed of the valley. This gravel may be called the *residuum* of denudation. Such valleys should be depicted by five symmetrical stripes. Two outside stripes of clay; two inside stripes of chalk, and a central stripe of gravel and alluvium. If this is not the true history of the formation of such chalk valleys, if they are igneous cracks, how got the *angular* gravel in their beds? The power of denudation is by no means appreciated. All geologists follow the illustrious Lyell in his dictum, that denudation and deposit are equal, and are the measure one of the other. So they would be if deposits were never denuded. But denudation is almost always employed on deposits, and past denudation exceeds existent deposits by an infinite multiple. Everything at the surface of the earth which is not living is decaying. Every flint is inclosed in a surface of decay. The whole earth is inclosed in a surface of decay; for soil is decayed subsoil, and on this decay all organic life, vegetable and animal, depends. Soil is perpetually forming and perpetually washing by rain down the hill-sides, along the valleys to the sea. No one could look at the so-called *alluvial* gold in the International Exhibition without seeing that it had once been the so-called *matrix* gold. Now what released the gold from its quartz matrix, from its almost adamantinite prison? Simply the decay of the quartz by the atmosphere. And what carried the gold into the alluviums? The wash of rain. Now these alluviums extend for hundreds of miles and are hundreds of feet in depth, and all the earth contained may be worth washing for gold. The collections of china clay (which is from the felspar of decayed granite) also show the effect of small constant causes multiplied by time.

In the lower Denmark peat the Scotch fir is found; above this the oak; while the present growth is beech. This change of growth is attributed to a change of climate, but it only requires a change of soil. Now, soils are always changing, owing to the denudation of the whole surface of the earth by rain. Bagshot Heath is now a sand and Scotch fir country. When the Bagshot sand has vanished it will be a clay and oak country. When the London clay and plastic clay have vanished it will be a chalk and beech country. But no change of climate is required. Plants come and go according to soils, not according to Forbes's glacial epoch. Heath grows on the Bagshot sand to the north of the chalk Hog's-back, and on the green sand to the south of the chalk Hog's-back, but no heath grows on the intermediate chalk Hog's-back. Is this owing to the glacial epoch, according to Forbes, or is it simply that heath will grow on sand and will not grow on chalk?

A flooded stream, confined by the sides of a gullet, drives rocks before it. At its mouth the waters spread and drop their load of rocks. The wiseacre geologist dubs the heap of rocks a moraine of an ancient glacier!

GEORGE GREENWOOD, COLONEL.

FREE TRADE IN THEATRES.

IF I am to believe a number of advertisements which have been inserted in the daily newspapers for the last few weeks, London will soon be in possession of a new and improved theatre. This model house is to be erected in or near the Haymarket, and is to be part of a scheme which includes the buying of the Westminster-Lambeth Theatre, formerly known as Astley's, and the erection of a manufactory for scenery and stage-machinery on the banks of the river, immediately opposite the Houses of Parliament. The capital of the company which proposes to do all this is to be 125,000*l.*, in five thousand shares of 25*l.* each, and the manager is to be Mr. Dion Boucicault, who is to receive one-third of the net profits of the undertaking as payment for his services. Whether the two theatres are to be supplied with any other dramas than the manager's popular and unpopular

adaptations is not stated on the face of the prospectus; but I may presume that all Mr. Boucicault's American pieces will be played out before the houses fall back upon the usual translations from the French.

The prospect of having a new and really comfortable theatre at the west end of London is so cheering that I would not willingly say one word against the enterprise. When Mr. Boucicault was at the Adelphi he did all he could to spoil the noble balcony of that theatre, by squeezing in an extra row of seats, which Mr. Webster would do well to remove; but he has atoned, in some measure, for this offence, by his re-construction of Astley's Theatre. Though I am not disposed to regard Mr. Boucicault as the greatest dramatist of the age, or the only possible model manager, I can see that his energy and revolutionary ideas may make him very useful as a theatrical reformer. Already the prospect of enlightened competition is having its effect on certain metropolitan lessees, and Mr. Buckstone has, at last, announced his intention of re-modelling the Haymarket Theatre. The dress-circle of that historical house has long been worse than the stocks. Many a time I have crouched between its crowded seats, and, looking down into its snug pit, have mentally exclaimed—

I have been there, and still would go:
'Tis quite a little Heaven below!

The announcement of this new Joint-Stock Theatre Company can hardly fail to alarm the upholders of the present theatrical monopoly. The calmness with which the promoters of the company discuss the details of their enterprise, unfold its plan, and calculate its future profits, without a single reference to the all-powerful and fastidious Lord Chamberlain, must seem almost impious to those who believe in the wisdom of a theatrical censorship. The cause of this irreverent boldness can only be explained by one of two suppositions. One supposition is that the directors of the company, with their ten or eleven titled patrons, have a thorough contempt for the Lord Chamberlain's authority in dramatic matters; and the other supposition is, that they have considerable backstairs influence with the guardian angel of the drama.

The new theatre, which will doubtless soon be built and licensed, in a market already crowded with places of amusement, will show the folly of entrusting the supply of playhouses to a court servant. Every argument that could be brought forward by official timid dabblers in free-trade who think the line of freedom ought not to be drawn at theatres—and secret sympathisers with everything that looks like an imitation of French social government—might be used to stop the opening of this theatre. Allusion might be made to Mr. Buckstone's theatre, to the great Opera House, with its Bijou Theatre which is so seldom let, to the St. James's Theatre, which is so slowly earning a character as a successful playhouse, and to the number of music-halls and acrobatic arenas in the neighbourhood. Without even touching upon the Strand with its three playhouses, or mentioning Drury Lane and Covent Garden, it might easily be shown that the supply of West-end theatres is fully equal to the demand, and the Lord Chamberlain might give the same refusal of a licence to the New Theatre Company which he has so often given to projectors of new playhouses in the same district, and seem to be consulting the public good in so doing. By turning his back, however, upon these plausible obstructive arguments, and promising his support to an enterprise which is ushered into the world under the imposing patronage of two dukes, two marquises, five earls, one baronet and an honourable colonel, he will most assuredly lay himself open to the charge of favouritism. It will be seen that no such "patrons" are wanted for a theatre until it is in full working order, and then only to take stalls and boxes, like common people with plenty of money. The fact that they sit in state over this unborn playhouse, will be held to mean something more than a mere attraction for shareholders.

I have every reason to believe that Lord Sydney, the present Lord Chamberlain, is a very sensible nobleman, alive to the injustice and absurdity of his theatrical censorship. He

scarcely requires to be told that an officer of the royal household can do no more good by regulating the supply of theatres and looking over plays, than by regulating the supply of pastry-cooks and looking over tarts and cheesecakes. If one or more capitalists think proper to risk their money in building a place for the performance of stage-plays in a particular locality, there is no more reason why they should ask a Lord Chamberlain's permission to do so than if they were going to invest their capital in a steamboat. They know they can build a music-hall, a gallery for "entertainments," or a circus for ground and lofty tumbling, without such a courtly sanction, and they cannot understand why it is required for a common playhouse.

The British drama is now quite old enough to do without courtly leading-strings, and the licensing of plays with the licensing of theatres ought to be swept away together. The literature of the stage is generally a quarter of a century behind its age in quality, but its purity is always up to the moral level of the hour. No censor of plays ever yet made audiences more decent, or added a grace to dramatic productions beyond the reach of art. The plays that are not in harmony with the feeling of the time are never produced, although they can be performed without any consultation with the Lord Chamberlain and his servants. The dramas frequently adapted from the French are open to serious objections; but here the dramatic critics of the press are always in advance of the Court censor. While he licenses mechanically—afraid, no doubt, of making his office unpopular—they analyze and condemn, and do more to improve public taste than a hundred Lord Chamberlains. Instigated by Court feeling, or probably by diplomatic instructions, the Court censor may sometimes strike out an unpalatable political allusion, but the moment he has done so he must feel the feebleness of his influence. His power only extends to London, and not even there is it respected. The words that he has striven to smother will stare him in the face from a thousand newspapers and prints, howl into his ear in a hundred platform-speeches and music-hall songs, and even be introduced on the stage by a bold, irresponsible, gagging comedian. The censorship of plays is a hollow mockery, that is neither useful nor ornamental; and I can hardly wonder that high-minded people, when they hold the office, are the first to turn against it. J. H.

THE ROYAL ACADEMY.

ONE of the grievances to which the Royal Academicians have hitherto clung has, to some extent, been removed. Candidates for admission as Associates have always been compelled to attend at the Academy in the month of May, and inscribe their names in a book kept there. Many a high-spirited artist has been kept out of the Society by this regulation, because he considered it such an indignity that he never would submit to it; or else he ultimately became disgusted with, and avoided the annual humiliation imposed upon him of thus soliciting to be permitted to compete for the honour of being elected an Associate of the Royal Academy. What valid reason is it possible to assign for thus practically compelling an artist, either annually, or even once, to solicit the consideration of his professional claims by the Royal Academicians? Surely the fact of a man sending his works for exhibition at the Academy might and ought to be deemed sufficient evidence of his desire to be elected an Associate. Can it be doubted that the honour would be enhanced to the recipient from the fact of its having been conferred without any solicitation upon his part? It may be well to remind the Royal Academicians that the existence of their most questionable *monopoly* of the professional honours and powers they enjoy depends exclusively on the will and pleasure of the Crown. Also, that, in fact, they are but trustees appointed for promoting British Art. They well know how galling the regulation has always been considered, and how keenly sensitive most artists are. Consequently we submit that in deference to the feelings of the non-members of the Academy the *whole* of the regulation in question ought to be entirely abolished.

But it seems the Royal Academicians have not been able to screw up their courage sufficiently to adopt such a radical reform as that. They have contented themselves with a partial abatement of the nuisance. Accordingly, in the usual notice at the commencement of the Exhibition Catalogue for this year we find it announced that exhibitors of this or last year "may become candidates by inscribing their names, or communicating by letter to the Secretary, during the month of May." The italics denote the alteration. Surely greater prominence ought to have been given to what every artist must consider so important a concession to the non-members of the Academy. Such as it is, however, we hail this reform as one of the first fruits of Lord Elcho's Commission to ascertain whether any, and if so, what, changes it might be desirable to make in the present position of the Royal Academy, to render it more useful in promoting Art and developing public taste. The artistic profession and the public look to the results which it is hoped will arise from the labours of Her Majesty's Commissioners. It is high time that the traditional ideas of that little clique who practically carry on the government of the Royal Academy, and hold the profession at their mercy, should be expanded. The existing extent of that profession, and the rapidly-increasing interest of the public in works of fine art, alike necessitate such reforms in the constitution and management of the Society and its Exhibition as will afford confidence and satisfaction not only to the great body of British artists, who are non-members of the Academy, but likewise to those who take an interest in the progress of the fine arts.

COPYRIGHT IN ENGRAVINGS AND PHOTOGRAPHS.

Mr. Gambart's industry and perseverance in defending his copyright property have been crowned with remarkable success. Our readers will remember that, some few months since, an action was tried before Mr. Justice Willes, which had been brought by Mr. Gambart for piracy of his two copyright engravings, 'The Light of the World,' and 'The Horse Fair,' by making and selling small photographic copies made from prints taken from these engravings. Mr. Gambart obtained the verdict, with ten pounds damages; but, upon a question of law being raised, whether copying the prints in question by means of photography and selling such copies, is prohibited within the meaning of the Engraving Acts, the learned Judge reserved leave to the defendant to take the opinion of the Court of Common Pleas upon that point. On Saturday last, the question was argued before the Lord Chief Justice Erle, and three other of the Judges, who were unanimously of opinion that Mr. Gambart was entitled to retain the verdict he had obtained.

This decision is of unusual interest and importance to a considerable number of persons. It remedies the mischief of which the print-publishers have so long and bitterly complained,—inasmuch as it clearly establishes that making, selling, or publishing any photographic copy of a copyright engraving or lithograph of any description, if done without the consent of the proprietor of such copyright, renders the offender liable to the pains and penalties defined by the Engraving Acts. The decision thus directly affects the interests of every painter, engraver, photographer, print and photograph seller throughout the United Kingdom. Taken in conjunction with the Act of last session, which, it should be remembered, for the first time created a copyright in pictures and drawings, the decision gives a security to the proprietors of copyrights in British engravings which they have never hitherto enjoyed. The increased value of pictures and engravings, resulting from that security against the piracy of artistic property will, we trust, be productive of the most beneficial results in the arts of designing and engraving.

It may be useful, at this time especially, to remind artists and the purchasers of their works of the protection the law now enables them to acquire for their copyright property. Under the Act of last session, the exclusive copyright in any original painting, drawing, and photograph may

be effectually protected in every case where such work was not sold or disposed of before the 29th of July, 1862. If a work has been executed upon commission, then the copyright belongs to the employer, and not to the artist. If, on the other hand, it was not executed upon commission, then the copyright is the property of the artist; but such copyright will become public property, unless at or before the time when such artist first sells or disposes of his work he agrees, in writing, with the purchaser thereof, as to the sale or reservation of the copyright. If the artist reserves it, the agreement must be signed by the purchaser; and if the latter is to have the copyright, then the agreement must be signed by the artist or by his agent.

But in no case can any legal proceedings for the infringement of such copyright be maintained against a pirate unless that copyright has been registered at Stationers' Hall before the act of piracy complained of has been committed. Hence the necessity of registering every original painting, drawing, and photograph as soon as possible. It only remains to add, upon this part of the subject, that by the agreement above mentioned an artist may effectually reserve his copyright for all purposes of engraving, where the bargain is that the purchaser shall have the copyright, by stipulating in the agreement that the purchaser shall grant the artist or his nominee an exclusive licence to engrave the work in question.

To acquire copyright under the Engraving Acts, an engraving or lithograph in which such right is claimed must have been actually made in some part of the United Kingdom; and the name of the proprietor of the copyright and date of first publication of the print must be truly stated upon the plate or block, &c., and printed on every print taken from such plate, &c.

All engravings and lithographs not executed within the United Kingdom, are unprotected by the Engraving Acts. The only exception to this rule exists in favour of works of that description under our International Copyright Acts, where such works have been first published in any foreign State with which Her Majesty has entered into a copyright convention. Thus, engravings and lithographs first published in France, Prussia, and several other States, may be protected here as to the copyright in them; but to acquire that protection, unfortunately, as the law now exists, a double set of conditions must be performed: first, the name of the proprietor, and date of first publication in the foreign State, must be engraved and printed exactly the same as if the print were first published in the United Kingdom; and secondly, the print must be registered and a copy deposited at Stationers' Hall, London, within three months after the first publication of such print abroad. Unless all these conditions are performed, the copyright is utterly lost in the British dominions. We call attention to these facts, as they are of much consequence to the proprietors of foreign copyright engravings, whose property therein may with impunity be injured by the photographic or any other process of copying, unless the formalities we have pointed out are accurately performed.

OUR WEEKLY GOSSIP.

The following are the names of the fifteen selected out of the whole number of forty-five candidates whom the Council of the Royal Society recommend to the Fellows for election. Mathematicians and chemists appear to be in favour this year, and no one will complain that the list is overdone with M.D.s. Three of the names we observe represent painting, architecture and literature. The day fixed for the election is Thursday, June 4:—E. W. Cooke, Esq., W. Crookes, Esq., J. Fergusson, Esq., F. Field, Esq., Rev. R. Harley, J. R. Hind, Esq., C. W. Merrifield, Esq., Prof. D. Oliver, F. W. Pavey, M.D., W. Pingelly, Esq., H. E. Roscoe, Esq., Rev. G. Salmon, D.D., S. J. A. Salter, Esq., Rev. A. P. Stanley, D.D. and Col. F. M. Eardley Wilmott, R.A.

At their meeting, on the 30th ult. the Royal Society elected Prof. Heinrich Gustav Magnus, of Berlin, one of their fifty foreign members. The

qualifications of the new Member are of a high order. In the *Abhandlungen* of the Berlin Academy of Sciences and in Poggendorff's *Annalen* have appeared his numerous papers on mineral, organic and animal chemistry, on capillary attraction, on the properties of gases and vapours, on hydraulics, heat, magnetism and voltaic electricity: a wide range, truly.—Jacob Steiner was to have been elected also on the same evening, but the aged mathematician died before the day arrived. His last hours were cheered by the news imparted to him by his friends that the Council of the Royal Society had nominated him for election.

Mr. Sorby's paper—read last week, at the Royal Society—is one of those which mark a new step in scientific progress. Those few among geologists who regard the dynamics of their science have been able for some years past to appreciate Mr. Sorby's methods of research and his carefully-drawn conclusions. There is merit in showing the structural origin of rocks as well as in searching for fossils. The title of the paper in question, 'On the direct Correlation of Mechanical and Chemical Forces,' is a pregnant indication of the theory therein developed. It clears away difficulties, and throws light on phenomena hitherto inexplicable; those, for instance, in which mechanics and chemistry appear to have an equal share. It has long been known that pressure has an important effect on the solubility of salts. Mr. Sorby, by filling the tubes with which he experiments at a very low temperature, and placing them afterwards in proper situations, is enabled to keep the solutions which they contain, under a pressure of from 2,000 to 3,000 pounds to the square inch, for weeks or months continuously, and to watch the results. The pressure is measured and indicated by a capillary tube inclosed within the principal one. The researches of Mr. Hopkins and Prof. W. Thomson have made us acquainted with the effects of pressure on fusion and freezing, and there appears to be an intimate connexion between them and the experiments here under notice. Mr. Sorby has proved that if a salt contract in dissolving it is more soluble under pressure, and that if it expand it is less soluble. The law, as might be anticipated, varies with the nature of the salt. For common salt it may be stated thus: the extra quantity dissolved varies directly and simply as the pressure. On comparing sulphate of copper with ferridcyanide of potassium under the same pressure, it is found that one quantity dissolved of the former is ten times that of the latter; and there is a still greater variation of the mechanical equivalents. Reasoning upon the interesting facts brought out by this investigation, Mr. Sorby concludes that the experiments "indicate that in some cases pressure causes a slower and in others a quicker chemical action. And I think it probable," he continues, "that further research will show that pressure weakens or strengthens chemical affinity according as it acts in opposition to or in favour of the change in volume, as though chemical action were directly convertible into mechanical force, or mechanical force into chemical action, in definite equivalents, according to well-defined general laws, without its being necessary that they should be connected by means of heat or electricity." Apply these principles, and it seems easy to explain peculiarities in the structure of metamorphic rocks—to account for slaty cleavage—for some of the phenomena of crystallization, that is, the direction in which the crystals are formed, and for the impressions made by one limestone-pebble in another, as seen in the "Nagelfluhe"—the latter a much-debated question amongst the geologists of Switzerland, Germany and France. In due time we shall have to record a further development of the theory, of which, as Mr. Sorby remarks, his present paper is to be regarded as a preliminary notice only.

A special Exhibition of Sculptures in Ivory will be open to Members of the Archaeological Institute, at the apartments of the Institute, from Monday, June 1, to Saturday, June 13, inclusive.

A good deal of private comedy—as well as some personal vexation—has come of the doings of the Royal Academy Council and Hanging Committee this year. When 1,500 pictures crowd in for places it is impossible for the most genial and considerate

of councils to hang them all; but we have rarely heard so many complaints of rejection, especially in landscape works. It is no secret that among the rejected pictures are two fine landscapes by Mr. John Brett, a View at Florence and a Scene at Dorking, or that many persons of the finest knowledge and taste have been crowding all this week to the artist's studio in the Temple to see these works, and to ask the "reason why." Lord Overstone, one of the Trustees of the National Gallery, has bought the Florence which the Academy thought unworthy of its walls.

Geologists who are familiar with the idea of geological phenomena worked out through periods of inconceivable duration will, perhaps, be able to appreciate Mr. E. B. Hunt's argument on the growth and chronology of the great Florida reef. After stating the dimensions of the reef, Mr. Hunt proceeds: "Taking the rate at twenty-four years to the foot, we shall have for the total time $24 \times 250 \times 900$, on the data as stated; or, we find the total period of 5,400,000 years as that required for the growth of the entire coral limestone formation of Florida."

While awaiting the next mail from Egypt, it may interest geographers to consider the strong probability of important aid having been rendered to Speke's expedition by the adventurous traveller Mr. Baker. It will be recollected that the motive with which Mr. Petherick was sent by the Royal Geographical Society to Gondakoro, was to remove the risk of Speke's emerging at that desolate spot from the unexplored regions of the interior, without means of subsistence or transport, and therefore wholly unable to reach Khartum. Petherick's expedition failed, but Mr. Baker, who is exploring on his own account, left Khartum on December the 1st, 1862, with boats from Gondakoro. He calculated on reaching that place by January the 20th, or in fifty days. The monsoon changes from the north to a quarter favourable for the descent of the White Nile early in February. If, therefore, Baker found Speke encamped at Gondakoro and lent him his boats, Speke would be able to start for Khartum within a fortnight or three weeks of Baker's arrival. This interval, added to the fifty days more or less required for the return voyage, and to the forty days occupied by the post from Khartum to Alexandria, would exactly reach to the date of the telegram. The advantages of a meeting between Speke and Baker would be mutual; the latter would obtain important information from the former, and would doubtless be able to engage some valuable accessions to his party from among Speke's attendants.

On Thursday next, May 14, Mr. Charles Goodwin will read a paper at the Society of Antiquaries, 'On some Papyri and Samaritan Manuscripts brought over from Egypt by Mr. Stuart Glennie.'

On Tuesday, that delicate artist, M. Levassor, appeared at the Dudley Gallery in his favourite characters, and received a hearty welcome from his English admirers. Our old friends, "Le Mari au Bal" and "La Mère Michel au Théâtre Italien," were as fresh and piquant as when we saw them for the first time in Paris, half a generation ago. A new scene was announced—"Le Mal de Mer,"—but that also proved to be an old favourite of the French stage; and, however perfect as a work of Art, is better adapted for a Parisian than a London audience. Englishmen know the Channel: the idea of making the steamer French, the sufferer English, is too violent an outrage on probability, even for farce.

Messrs. Hurst & Blackett announce the following new works for publication during the present month:—'Lost and Saved,' by Hon. Mrs. Norton,—"Travels on Horseback in Mantchu Tartary," being a Summer's Ride beyond the Great Wall of China," by George Fleming, with illustrations,—"Adventures and Researches among the Andamans," by Dr. Mouat, with illustrations,—"and 'Respectable Sinners,' by Mrs. Brotherton.

The Rev. Hill Wickham, editor of Dr. Whalley's Memoirs, wishes to inform Mrs. Siddons's daughter, our Correspondent, that if she had read the work instead of the critique, her anger would, in his opinion, have been modified; and that if she had perused all the correspondence which the Memoirs

brought before him, she would have praised him for reticence.—"Allow me," says Mr. Wickham, in conclusion, "to offer to the lady through my journal, on her application to Mr. Bentley, my publisher, some letters of her own to Dr. Whalley, written in the heyday of youth, which I think she had better possess."

Acting upon the suggestion contained in the *Athenæum* of the 11th ult., Messrs. Routledge have made arrangements with the French publisher for an English edition of 'Les Aventures d'un Chien de Chasse.' The book will be translated by Mr. Edmund Routledge.

The Anniversary Meeting of the Camden Society was held on Saturday May 2, the Marquess of Bristol in the chair. The Annual Report refers to the Society's efforts for opening the Register of Wills in Doctors' Commons for the use of literary inquirers, which has been conceded by Sir Cresswell Cresswell in respect to all wills of a date anterior to the year 1700. A volume of Wills of Members of the Royal Family; Eminent Prelates and Noblemen; persons who played important parts during the great Civil War; well-known Poets, Painters and Musicians; Divines and Philosophers; and, lastly, of some distinguished ladies, has been issued. The following works have been added to the list of suggested publications:—'Vindication of the Government of Queen Elizabeth in the matter of the Execution of Mary Queen of Scots,' from a MS. in the possession of Sir Thomas Warrington, Bart., M.P.,—'Letters of Charles II., from the Originals in the possession of the Marquess of Bristol. The Report of the Auditors showed a considerable balance in hand; and the places of the retiring Members of Council were filled by the names of Lord Farnham, Sir Frederic Madden and William Salt, Esq.

Messrs. Longman & Co. have issued No. 3 of their 'Wall-Maps of England and Wales,' edited by Walter M'Leod, and drawn and engraved by E. Weller. This map exhibits the geology of England and Wales. It is handsomely printed and plainly coloured: a very good school map.

Mr. David Nassmith has published, for the use of schools, a 'Chart of the History of England,' exhibiting the principal events, civil, military, religious, intellectual and social, from 55 B.C. to 1860. This chart appears in two forms: as a volume, and as a map. The plan is very ingenious, but a little intricate, we should think, for boys. The history is divided into square spaces, like a game, for the centuries and years. If anybody could remember the facts stated in these spaces he would have at command a good deal of popular information. There is, of course, a 'Table of the Contemporary Sovereigns of Europe, from William the Conqueror to Queen Victoria.'

Mr. Collier has completed the twelfth part, and first volume, of his 'Illustrations of Early English Popular Literature,' by the reprint of a copy of verses on the Massacre of Protestants in France. Mr. Collier thinks his original is unique: at all events, that it is unknown to collectors and bibliographers. It is a poor production in itself; yet a certain interest lies in its doleful and exaggerated wailings. It was certainly worth ink and paper, and a corner in this unpretending volume.

Mr. Freeman has published a couple of 'Chronological Charts of European History,' drawn out by Mr. Bishop. One represents the dynasties and events of the fifteenth and sixteenth centuries, the other those of the seventeenth and eighteenth centuries.

"It would be a kind of sacrilege to draw aside the veil by which the depth and intensity of those feelings were shrouded from the public gaze," said Lord Palmerston, in reference to the grief Her Majesty suffers under, when proposing the vote of 50,000*l.* towards the expense of the Albert Memorial. Every man of feeling has owned this long ago, and felt indignant at the producers of certain photographic compositions representing the home sorrows of the Royal Family, indecent intrusions on its sacred griefs. We have compositions showing Her Majesty and Family grouped round a bust of the Prince Consort, in a sentimental tableau.

The very deathbed of the nation's friend has not been respected. The Queen is shown all over the country in photography, pathetically posed, with a widow's cap, and a prayer-book or the Prince's literary works. We cannot hope that a man who can do such things will listen to a word of protest; but let the buyer of his productions think how he would feel on being asked to peep through a keyhole at any such scenes as these invented photographs are supposed to represent.

Many people hear of distances in thousands of yards—a usual measure of artillery distances—and have very little power of reducing them at once to miles. Now, four miles are ten yards for each mile above 7,000 yards, whence the following rule: the number of thousands multiplied by 4 and divided by 7 give miles and sevenths for quotient and remainder, with only at the rate of ten yards to a mile in excess. Thus 12,000 yards is 48 $\frac{7}{10}$ ths of a mile, or 6 miles and 6 $\frac{7}{10}$ ths of a mile: not 70 yards too great. Again, people measure speed by miles per hour, the mile and the hour being too long for the judgment of distance and time. Take half as much again as the number of miles per hour, and you have the number of feet per second, too great by one in 30. Thus 16 miles an hour is 16 + $\frac{1}{3}$, or 24 feet per second, too much by 24 $\frac{1}{30}$ ths of a foot.

Our readers will remember that in the account of the voyage of the Austrian frigate Novara round the earth, it was mentioned that, by special agreement with the Colonial Government of New Zealand, one of the members of the scientific corps accompanying the expedition, Dr. von Hochstetter, remained in that colony. He resided there for nine months, engaged in researches into the geology, geography and natural history of that Great Britain of the South, and he now announces from Vienna, to which city he has returned, the publication of the results of his sojourn, which will necessarily be of much greater interest to us here and to our colonists in New Zealand than to the general public on the Continent. The purely scientific portion of his labours is to be embodied in the 'Scientific Results of the Novara Expedition,' now publishing by the Austrian Government, and will form a distinct monograph on New Zealand; but he has in the press also a volume on New Zealand, giving an account of his stay in, and his journeys through the colony, so much of the results of his scientific labours as are interesting to the general educated public, together with the history of the islands and the colony, a collection of the legends, proverbs and poetry, and an account of the mythology of the Maoris, the history of the recent Maori-King movements, and much statistical information. Baron Cotter had shortly before his death made all the preparations for bringing out this work in a style worthy rather of the enthusiasm with which Dr. von Hochstetter regards everything relating to New Zealand, than the interest which the subjects can possibly create in Germany, and it is to be hoped an English publisher will make an arrangement to give us a translation. The volume is to be illustrated by above one hundred wood engravings and several maps, which have been constructed by Petermann from the author's materials.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION of the ROYAL ACADEMY is NOW OPEN.—Admission (from Eight till Seven), 1*s.*; Catalogue, 1*s.*

JOHN FRESCOTT KNIGHT, Esq., R.A., Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-NINTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East (close to the National Gallery), from Nine till Dusk.—Admission, 1*s.*; Catalogue, 6*d.*

JOSEPH J. JENKINS, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS (founded in 1831 as the New Society of Painters in Water Colours).—THE ANNUAL EXHIBITION is NOW OPEN.—Gallery, 53, Pall Mall, opposite Marlborough House.

JAMES FAHEY, Secretary.

FRENCH GALLERY, 120, Pall Mall.—THE TENTH ANNUAL EXHIBITION of PICTURES (the contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission 1*s.*; Catalogue, 6*d.*

LEVASSOR EN VISITE.—SCÈNES ET CHANSONS COMIQUES.—Tuesday, Thursday, and Saturday Evenings, at Half-past Eight, assisted by Mlle. Teissière and M. Rey. Piano-forte, M. Roosenboom, Dudley Gallery, Piccadilly.—Sents, Unserved, 3*s.*; Stalls, numbered, 7*s.*; a few Fautouils, 10*s.* 6*d.* each; Mitchell's Royal Library, 53, Old Bond Street, W.

THE BLACK BRUNSWICKER, painted by JOHN EVERETT MILLAIS, A.R.A., is NOW ON VIEW at Moore, McQueen & Co.'s, 10, Fenchurch Street, E.C.—Admission by private Address Card.

MRS. FANNY REMBLE'S READINGS OF SHAKESPEARE MONDAY, WEDNESDAY AND FRIDAY EVENINGS, at Half-past Eight, DUDLEY GALLERY, Piccadilly.—Monday, May 11, 'King John'; Wednesday 13th, 'Midsummer Night's Dream'; Friday, 15th, 'Romeo and Juliet'—Seats (Unreserved, 3s.; Stalls (Numbered, 5s.; a few Fauteuils, 7s. each, which may be obtained at Mitchell's Royal Library, 33, Old Bond Street, W.

MR. HENRY NICHOLLS'S RECITALS OF THE RECENT POETS AND HUMORISTS, at the Hanover Square Rooms, on MONDAY EVENING, May 25, at Eight, including Macaulay's 'Horatius'; Tennyson's 'Locksley Hall'; Poe's 'Belle'; Hood's 'Miss Kilmansegg'; and 'Desert Born'; 'Ingoldsbay's' 'Rupert the Fearless'; and 'Lord of Thoulouze,' &c.—Admission, 2s. 6d., and 1s.—'Hamlet,' at the Pavilion, Brighton, THIS MORNING, May 9, at Three.—Communications, 16, Howard Street, Strand.

MR. EDMUND YATES'S INVITATIONS, at the EGYPTIAN HALL.—The Evening Party.—The Spirit-Ramper.—The Seaside. Mr. HAROLD POWER will be of the Party.—Every Evening at Eight, except Saturdays, then at Three.—Stalls, 3s.; Area, 2s.; Balcony, 1s.—Egyptian Hall, Piccadilly.

SCIENCE

SOCIETIES.

ROYAL.—April 30.—Gen. Sabine, President, in the chair.—Prof. Heinrich Gustav Magnus, of Berlin, was elected a Foreign Member.—The following papers were read: 'On Spectrum Analysis, with a Description of a large Spectroscope, having nine Prisms, and Achromatic Telescopes of Two-Foot Focal Power,' by Mr. J. P. Gassiot.—'On the Direct Correlation of Mechanical and Chemical Forces,' by Mr. H. C. Sorby.

GEOLOGICAL.—April 22.—Sir P. De M. G. Egerton, Bart., V.P., in the chair.—N. Kendall, Esq., Major F. J. Rickard, and C. E. Spooner, Esq., were elected Fellows.—M. A. Favre, F. Ritter von Haener, M. Hébert, E. Beyrich, and Dr. F. Sandberger, were elected Foreign Correspondents.—The following communications were read: 'On the Gneiss and other Azoic Rocks, and on the superjacent Paleozoic Formations of Bavaria and Bohemia,' by Sir R. I. Murchison.—'Notice of a Section at Mocktree,' by R. Lightbody, Esq., communicated by J. W. Salter, Esq.

ASIATIC.—May 4.—Sir H. C. Rawlinson, Director, in the chair.—H. P. Le Mesurier, Esq., was elected a Non-Resident Member.—Two papers by the Rev. Jules Ferretre were read by that gentleman: one 'On some Syriac-speaking Villages still found to exist in Anti-Lebanon,' and the other 'On a New and Cheap System of Printing the Vowels and Diacritical Signs in Arabic,' using but a single row of types for each line of print, and conforming to the established rules of calligraphy.

SOCIETY OF ANTIQUARIES.—May 7.—F. Ouvry, Esq., Treasurer, in the chair.—A notice was read from the President, authorizing Sir J. Boileau, Bart., to act as his deputy, or Vice-President, in the room of the Marquess of Bristol.—S. Palmer, Esq. M.D., exhibited three caskets, an oak cabinet, and a padlock, with remarks.—The Secretary read a series of letters of Sir Thomas Wotton, and also a letter from Henry the Eighth to Mr. Secretary Knight, dated 1527.

BRITISH ARCHEOLOGICAL ASSOCIATION.—April 22.—T. J. Pettigrew, V.P., in the chair.—J. W. Walton, Esq. was elected an Associate.—Dr. Palmer announced the discovery of a Roman villa of some extent at Ealing Farm, about a mile and a-half from Well House, Berks.—Dr. Palmer also announced the discovery of a camp hitherto unrecorded on the Hampshire chain of hills, whence various coins of Probus, Licinius and Carausius had been discovered.—Mr. Vere Irving, Vice-President, exhibited, on the part of Mr. Greenshields, an interesting group of Antiquities discovered in the parish of Lesmahagoe, in Lanarkshire, consisting of a Celtic coin of silver, which may be compared with the Channel Island type, and belongs to those originally struck in Armorica. A few years since a large number were found in Jersey, and have been figured in Donop's account of that island.—A bronze figure of a horse and a small bronze bell were also exhibited; the former of Etruscan character, and the latter four-sided, with a loop by which it could be attached to the neck of a sheep.—There were also exhibited portions of light red

earthen pottery, imperfectly kiln-baked, and a stud or button of cannel coal.—Mr. Syer Cuming read 'Some Notes in relation to the Costume of a Figure of Mother Shipton,' lately exhibited to the Association.—Prof. Buckman exhibited various antiquities lately found in Gloucestershire at Corinium.—Mr. T. Wright exhibited a Roman padlock or spring bolt, and a Spanish lock of about 200 years since, showing the mode of its operation.—Three large iron lances or spears were exhibited from a hoard of upwards of 120, found in a field at Bourton-on-the-Water, one of which measured no less than 34 inches in length.—A flint celt or axe-blade was exhibited by Mr. White.

ARCHEOLOGICAL INSTITUTE.—May 1.—Lord Lyttelton, in the chair.—Prof. Willis gave a lecture on the Cathedral of Worcester, supplementary to that delivered by him at the last meeting of the Institute in that city.—Mr. W. W. E. Wynne exhibited the famous "Llyfr du," or Black Book of Caermarthen, formerly preserved in the Abbey at that town, but now forming part of the well-known Hengwrt collection, the property of Mr. Wynne. Mr. Duffus Hardy and Sir Frederic Madden had pronounced the MS. to be in the handwriting of the twelfth century, and their opinion has been confirmed by internal evidence.—Mr. O. Morgan exhibited, and gave some account of, three remarkably fine steel locks of Nuremberg work, of the fifteenth and sixteenth centuries. They are enriched with patterns of elegant design, formed by etching and engraving on the metal. The largest lock, which is of the best tempered steel, consists of no less than 159 pieces. He brought also a "scratch-back," of the last century, and a curious steel for striking a light with flint, of the sixteenth century.—Mr. Lewis L. Dillwyn exhibited an oval medallion in bronze-gilt of Oliver Cromwell, the execution of which is very fine.—Mr. Bernhard Smith brought an Asiatic sabre with European mountings, the blade of which is covered with figures chased out of the solid steel: the sword was taken in its present condition from the body of a slain Afghan chief. He exhibited also an early Asiatic pistol, with match-lock, rudely ornamented with brass bosses and floriated studs, from the collection of the late Gen. Codrington; and two kuttars or daggers with figures chased out of the solid, and having their guards diapered with silver.—Mr. T. Selby Egan exhibited a diptych and a crucifix, both containing relics.—Mr. F. Netherclift exhibited a "Magna Charta de Forestis," 9 Hen. III., with well-preserved seal attached.—The Very Rev. Canon Rock placed on the table a curious bronze ornament, recently found in North Wales.—Mr. E. Waterton brought a crucifix obtained in Aix-la-Chapelle; it is in wood, of the sixteenth century, and of fine German workmanship. He also exhibited four remarkable rings that have been recently added to the Waterton collection; three curious seals; and two silver ring fibule, both nielloed.—Two pistols, from the Museum of the Royal Military Repository at Woolwich, were exhibited by Mr. J. Hewitt, one of them being of the end of the sixteenth century, and the other of the beginning of the seventeenth. Both are highly enriched with chasing and inlaying with silver, and the ironwork of one is damascened in silver and gold: both have wheel-locks. The decorations on the stock are chiefly hunting and hawking subjects.—Mr. Hewitt believed the arms to have been made not for war but for the chase; and as a curious illustration of the employment of such pistols in the chase, he produced a detached wheel-lock, with an engraving of a mounted hunter, accompanied by his hounds and his foot servant, about to discharge just such a pistol as one of those exhibited at a stag and hind which he had overtaken.—Messrs. Dulau & Co. laid on the table a copy of Libri's 'Monuments Inédits' just published by them.

INSTITUTION OF CIVIL ENGINEERS.—May 5.—J. Hawkshaw, Esq., President, in the chair.—At the monthly ballot the following candidates were elected:—Mr. J. Blount and Capt. V. de Medeiros, as Members; and Messrs. E. Appleton, R. T. Mallet, and Capt. F. J. Bolton, as Associates.

—The paper read was 'On American Iron Bridges,' by Mr. Zerah Colburn.

ROYAL INSTITUTION.—April 24.—The Duke of Northumberland, President, in the chair.—Mr. Herschel delivered a discourse 'On Luminous Meteors.' The term includes fireballs, shooting-stars and aërolites. Lightning in the lower air presents no analogy to the phenomena of fireballs. Were the occurrence of globe lightning sufficiently proved and its origin explained, it would be contrary to analogy to infer a similar origin for meteors. The height of fireballs has been known since the time of Montanari in Italy, and Wallis in England, in 1676, and was calculated by Halley in 1714 and 1719, and again by Pringle in 1758. The calculation of eleven large fireballs most recently reported to the British Association, as passing over England during the years 1861-63, shows their first appearance to be at heights from 30 to 196 miles above the earth, and their points of disappearance from 15 to 65 miles above the earth. Their velocities are from 23 to 60 miles per second. In illuminating power they resembled globes of inflamed coal-gas, from 14 to 50 feet in diameter. In many fireballs a ball of bluish light alone is seen, and this has been explained by Mr. Brayley and Dr. Haidinger to be air heated by compression, as in a fire-syringe, before a parcel of solid matter entering the air with immense velocity from planetary space. The heat of the flame, as in the oxy-hydrogen lime-light, produces intense light by volatilizing the solid materials of the aërolite. Mr. Herschel suggested that the same heat might dissociate the oxides of the meteoric surface, and by lining the track with mixed blast and fuel of a spontaneously inflammable nature, cause the sparks and tufts of ruddy light and the phosphorescent streaks which occasionally endure for many minutes or even for an hour after the passage of a meteor. In illustration of this phenomenon, the phosphorescence of sulphurous acid was exhibited, when a luminous current of electricity through the gas was suddenly stopped. The storm of stars occasionally seen in great magnificence on the mornings of the 13th of November was first shown to be periodic by Prof. Denison Olmsted in America in 1836; but the more constant shower in the evenings of August the 10th was pointed out in England by Mr. T. M. Forster in 1827 by the publication of a MS. calendar of the last century, preserved at Corpus Christi College, Cambridge, where that day and the 18th of August are called by the writer (probably a monk) "stellibund" and "meteorode." M. Quetelet, at Brussels, in 1836, and Prof. Herrick, at New-haven (U.S.), aware of the unexplained periodicity of the November shower, pointed independently to the second week of August as an epoch of annual return; and the diligent researches of Prof. Herrick proved the 10th to have been uniformly remarkable for shooting-stars during a long course of years in the last century and this. Four observations from two different stations determine the path of a single shooting-star, and their heights and velocities were so determined by Brandes and Benzenberg, at Göttingen, in 1798. Such observations were originally proposed to the Royal Society of England by J. Lynn, Esq., in 1727, and have been repeated, since the time of Benzenberg, by Quetelet, at Brussels, in 1824, and later, by Prof. Heis, at Aix-la-Chapelle, Bessel, Feldt, Erman, Schmidt, Secchi, and other continental astronomers. The heights and velocities of shooting-stars are quite similar to those of fireballs, and, like those, descending downwards towards the earth. Like shadows from a straight candle-shade, the parallel streams of meteor showers appear to radiate from a fixed point among the stars. In November the radiant point rises at midnight, but in August it belongs to the circumpolar heavens. Like fireballs, shooting-stars are therefore, probably, asteroids or minute morsels revolving in zones about the sun. The most remarkable meteors are aërolites and aërosiderites, stones and iron masses precipitated from the air. A fireball always precedes these occurrences, and a report or detonation, some minutes before the stones precipitate themselves with thundering noise upon the earth. Specimens from 111 such catastrophes are exhibited at the British Mu-

seum, and 79 specimens of iron masses of similar origin. The stones are small, clay-like or tuffaceous blocks, of one to a hundred pounds or more in weight, inclosing grains and crystals of volcanic minerals, and particles of metallic and pyritic iron alloyed with nickel, and glazed with a thin enamel-like crust of the molten substance, proving their momentary exposure to flame of very intense heat since the fragments were broken from their native rocks and hurled against the earth. They are picked up too hot to be handled. They have an exceedingly uniform specific gravity, and agree in the presence of iron, nickel, and phosphorus in their composition. Von Schreibers, at the fall of Staernern ascribed to the stones a four-sided or three-sided pyramidal figure, but this has not been substantiated by more recent falls. Widmanstätten perceived upon the polished surfaces of the irons, etched with acid, the crystalline figures which bear his name, and most recently the structure of the stones has been examined by microscopic sections of their substance as well as by chemical and crystallographical descriptions of the parts. In illustration of the history of these stones, Prof. Tyndall exhibited upon the white screen numerous thin sections of their substance, prepared by Prof. Maskelyne, at the British Museum, for the microscope. A lunar-volcanic, or "lunar-ballistic," theory has been proposed for their origin from their common specific gravity most nearly equal to that of the moon, and from the scarcity of free oxygen which their composition betrays. But their high velocity renders a planetary, asteroidal motion round the sun more probably the native path in which they are intercepted by the earth. To illustrate the phenomena of the aurora, brilliant-coloured discharges of electricity were passed through exhausted glass tubes and cells, when the transporting power of the magnet upon these currents was shown by their curvature and rotation about the magnetic poles. Observers were requested to communicate their observations of fireballs freely to the British Association, in the hope of deciding before long the laws of their return.

May 1.—Annual Meeting.—The Duke of Northumberland, President, in the chair.—The Annual Report of the Committee of Visitors for the year 1862 was read and adopted.—The amount of contributions from members and subscribers in 1862 amounted to 3,079*l.* 13*s.*; the receipts for subscriptions to lectures were 560*l.* 14*s.*; the total income for the year amounted to 4,630*l.* 8*s.* 1*d.*—On December 31, 1862, the funded property was 29,341*l.* 2*s.* 2*d.*; and the balance at the bankers, 804*l.* 3*s.* 4*d.*, with six Exchequer Bills of 100*l.* each.—The following gentlemen were elected as officers for the ensuing year:—*President*, the Duke of Northumberland; *Treasurer*, William Pole, Esq.; *Secretary*, Henry Bence Jones, M.D.; *Managers*, Sir W. G. Armstrong, the Rev. J. Barlow, Sir J. P. Boileau, Bart., G. Busk, Esq., G. Dodd, Esq., Sir G. Everest, J. P. Gassiot, Esq., Sir H. Holland, Bart., Sir R. I. Murchison, J. Nasmyth, Esq., W. F. Pollock, Esq., R. P. Roupell, Esq., Lord Wensleydale, C. Wheatstone, Esq., Col. P. J. Yorke; *Visitors*, Hon. and Rev. S. Best, G. J. Bosanquet, Esq., A. Boyd, Esq., J. W. Brett, Esq., B. E. Brodhurst, Esq., J. C. Burgoyne, Esq., Montagu Chambers, Esq., G. F. Chambers, Esq., C. D. Griffith, Esq., M.P., Capt. F. Gausson, K. Macaulay, Esq., E. Packe, Esq., Earl of Rosse, Earl Stanhope, G. Tomline, Esq.

May 4.—W. Pole, Esq., Treas. and V.P., in the chair.—The Secretary announced that the President had nominated the following *Vice-Presidents* for the ensuing year:—Sir W. G. Armstrong, W. Pole, Esq., *Treasurer*, the Rev. J. Barlow, Sir H. Holland, Bart., Sir R. I. Murchison, and Lord Wensleydale.—J. Graham, M.D. and C. Howard, Esq. were elected Members.—The following Professors were re-elected.—W. T. Brande, Esq., Professor of Chemistry, J. Tyndall, Esq., Professor of Natural Philosophy, and E. Frankland, Esq., Professor of Chemistry.

SOCIETY OF ARTS.—April 29.—Sir T. Phillips, Chairman of Council, in the chair.—The paper read was 'The Varieties of Combustible Minerals used Economically, considered in reference to their

Geological Position and Relative Value for certain Purposes,' by Prof. D. T. Ansted.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 8½.—'Arrival of Expedition at Kharitum, from Zanzibar'; 'Landborough's Traverse of Australia'; Madagascar; Lieut. Oliver.
- Tues.** Actaries, 7.—'Coffin-Lid of Men-kara, Mycerinus of the Greeks,' Mr. Madden.
- Royal Institution, 3.—'Sound,' Prof. Tyndall.
- Engineers, 8.—'American Iron Bridges,' Mr. Colburn; 'Communication between London and Dublin,' Mr. Watson.
- Zoological, 9.—'Derbyan Eland, Western Africa' and 'Equatorial Elephant and Gorilla,' Mr. Reade; 'Mammals and Birds, Madagascar,' Dr. Sclater.
- Wed.** Archaeological Association, 4.—Annual General.
- Graphic, 5.
- Society of Arts, 8.—'Excrementitious Matter,' Dr. Thudichum; 'System of Earth Sewage,' Rev. H. Moule.
- Microscopical, 8.
- Thurs.** Antiquaries, 8.
- Royal Institution, 3.—'Geology,' Prof. Ansted.
- Fri.** Philological, 8.—'Anniversary.—Umbrian Words,' Prof. Newman.
- Royal Institution, 8.—'Molecule of Water,' Dr. Odling.
- Sat.** Horticultural, 4.—Promenade.
- Royal Institution, 3.—'Language,' Prof. Max Müller.

FINE ARTS

ROYAL ACADEMY.

Mr. Leighton contributes four pictures. The largest represents the Meeting of Elijah with Ahab and Jezebel (No. 382) at the door of Naboth's vineyard. As the text seems to suggest, the prophet is shown meeting the king and queen at the door of the vineyard. Face to face with them in the ill-got place stands the threatener of judgment, the irate prophet in his angriest mood. They recoil before him, the woman drawing up proudly with a menacing look, and gathering her robe about her; the conscience-stricken king bending his head and saluting the man of God. The figure of Elijah is grandly severe in manner, but lacks the dignity that is beyond and above mere severity. The design, drawing and manner of this picture are large and painter-like. *An Italian Cross-bow Man* (528) is the title of a half-length life-size figure of a soldier, with a cross bow upon which his hands rest; he wears a black dress and cap of the same; behind him hangs upon the wall a perished hand of some destroyed enemy or some dead friend he has sworn to avenge. The face is stern, and may be read either way. The whole of this work is remarkable for solid painting. *A Girl with a Basket of Fruit* (406) is fair as the old Greek blood could make her through generations of refinement and vigour. In brilliant sunlight she passes along by some palace wall; such a one of purest alabaster, with ground of dead gold or mosaic, being behind her; over it is the splendour of Ionian daylight sky, deep pure blue. The exquisitely beautiful flesh-painting this picture shows should win applause from artists and lovers of nature; it is admirable. All about the fair girl seems to be a world of sunniness and sensuous delight: the sun, her face, her delicate robe, the splendid fruit, the white and gilded wall, the very wasp that hums about the basket, tell of warm summer. *A Girl Feeding Peacocks* (429), by the same, is a large picture, exquisite in its treatment of colour, its delicate forms, the brilliancy of daylight, the beauty of the lady herself in the dawn of womanhood, and the regal magnificence of the birds, whose plumage is seen in full radiance about her. The damsel's head has a chaste, clear air, her slender figure is delicately drawn; one of her arms, raised on high, scatters grain to the birds taken from a basket held in the other. The simple graciousness of her pose is delightful.

Mr. Holman Hunt's portrait of *The Right Hon. Stephen Lushington* (613) will please few who look for mere attractiveness and facile tricks of execution in a portrait. It is, nevertheless, a solid, noble, subtle and faithful study of character, such as a portrait should be; a masterpiece of manly execution, which, although it may have stiffened, so to say, in the very strenuousness of the painter's grasp, and lack air in its gradations of parts of the figure, has rendered the spirit of the man with extraordinary felicity, showing the artist's intense study of character. In the background are some fine phases of colour. *The King of Hearts* (146) is a little boy in a masquerade costume, standing on a lawn with a ball, such as is used for garden bowls, in his hand; behind him is pitched a mimic lance, with a shield or,

bearing the cognizance, a heart *gules*, upon it. The landscape background of this, a trim garden, with great tree-boles at intervals, is extremely brilliant and solid; the grass a capital study of nature. Despite its brilliancy and solidity, this picture looks, and is, over-laboured. This shows itself in some blackness of the shadows.

Mr. Cope has sent two pleasant pictures of children, as usual; the best is No. 46, *A Music Lesson*, a boy at a piano heedfully touching its keys under the guidance of an elder sister; his face, with its earnestness of expression and pleasant English character, is capably rendered; without peculiarity, it has the interest of a portrait. The whole of this work is solidly and honestly painted; would be improved if a little less uniform in textures; the wooliness, less than hitherto, however, with the artist, is a defect. The shortcoming is more marked in No. 221, *Morning Lessons*, which shows great improvement in colour on the part of the painter; some phases of that quality are really excellent, the solidity of the handling helps this out. A lady with a boy on her knee, guiding his hand to form letters on a slate; both figures fresh and fair; the musical pupil of the former work sits here again, with knitted brow and clenched fingers, conning a terrible "sum."—We gladly interrupt our progress with subject-pictures to call attention to an admirable portrait, by Mr. Sandys, of *Mrs. Susanna Rose* (53), hung near Mr. Cope's 'Music Lesson,' the painter-like and brilliant qualities of which are highly to be appreciated. A lady in a cap with blue ribbons, the flesh, the genial character, brightness, and sound, not at all hard, finish of this work are remarkable.

We cannot praise the soundness and solidity of Mr. Frith's *Juliet* (100). This work, if not painted under pressure, may mark the effect of strain upon a style never very robust, which is happy only in bright and clear treatment, and redeems its want of painter-like love of tone, of colour, and variety of surface by the dexterity of the workman's handling. The shadows of the flesh are dirty; the effect of light upon the face, that of a young woman looking at a moonlit landscape from a terrace or open window, is inexplicable: moonlight produces no such colour on flesh, still less can daylight cause those cold black shadows we see; while lamp-light is put out of the question by the colour of the lights. If this be Shakespeare's Juliet, as the Catalogue says, the artist has more completely failed in rendering her character than in executing a not uncommon theme. Surely Juliet was not this ringletted girl, fresh from a boarding-school, clad in white satin, and posed at a window. Mr. Frith, no doubt, meant to style his picture 'Study after the Opera.'

Mr. Elmore's picture, *Lucrezia Borgia* (130), gains in strength and vigour each time we look upon it. It is worthy, for those qualities, in the place of honour this year.—Mr. A. H. Burr, if vigour of painting, great powers of dealing with pathos and with humour, can attract attention, should win a name this year. His *Scene from 'Dora'* (250), where Dora and Mary "peeped and saw the boy set up betwixt his grandsire's knees"; although a little thin in parts, shows so great an advance upon the pictures the artist sent here last year, that we hope the best from him. He is happy in avoiding the over-sweet, almost treacly, method of painting that former works promised, and which so much lowers the artistic value of Scotch painters' works in general. The pathos of this work is beyond question. At a table sits the old man, with the child standing between his knees. His lined and wrinkled face, that had kept its hardness for so long, his habitually hard eyes, set mouth, set still in its old lines, but quivering, his eyes, that disdain to weep, but are suffused and red, while memory of the boy's father and the sunny days of old comes back in his mind, are subtle readings of expression and the heart; not less fine is the old man's attitude, bent forward in the chair, his face upon his hand. The figures of the two women are good, but unequal in merit; that of Mary, the withered, anxious mother, with the lank and falling hair, remnant of her old beauty as it is, streaming in loose ringlets from under her battered hat, her

poor, pinched face, her lean and hungry look, has a pathos far beyond most pictures. The effect of firelight is truer than it looks, but not quite true.

—Mr. J. Burr sends a picture, strangely like the last, of a capital subject, treated with valuable power of rendering humour. This is *A Travelling Tinker* (425). Such an one has come to a cottage-door, and seated himself to inspect the condition of a small copper-kettle that is submitted to him by the young and buxom housewife, whose heirloom it may be; his expression of doubt, almost amounting to conviction, that the utensil will not be worth mending, to be seen in the peering eyes, one half closed, and the mouth a-skew, is capital. Hardly inferior is that of the wife, who leans forward to hear the verdict. She holds by the hand her second little son, an inquisitive youth, who has come forward holding to his mouth a wooden-spoon, his birth-gift no doubt, and stares with all the force of a pair of grey eyes. A nurse-girl and other children are also admirable for character.

The Morning of St. Valentine (157), by Mr. J. C. Horsley, a young girl looking at herself in a toilette-glass, while a letter is brought to her, is prettier than usual with the painter, and the face not merely pretty. Quite as frivolous and commonplace as usual, however, is the same gentleman's picture, *Attack and Defence* (306), some pages, in "olden" costumes, storming the window of a boudoir, which young ladies defend. There is no real "go" in this pretty thing.

Mr. G. Jones is nowhere this year. We cannot, of course, take into account a single Scripture subject, that one from the First Book of Kings, embodying a strong wind, an earthquake, "and, after the earthquake, a fire" (805); and two small landscapes, named *Andernack* (179) and *Dieppe* (309).—Mr. Frost has many pictures, but they differ so little from former works, that we need only state the fact.—Mr. A. Cooper is not less prolific; six examples come from him, among them various horses, Circassian women, and the artist's idea of how Cromwell looked at Marston Moor (307), a very strange conception of the matter.—Mr. G. Patten has only one work, a portrait (293).—Mr. Witherington has four pictures, which do not distinguish themselves from his ordinary productions.—Mr. Dobson contributes three works. Of these the best is *At the Well* (308), a very good but rather uninteresting study. More important, but even less effective in its appeal to human feelings, is the picture of *The Holy Family returned from Egypt* (340), a Germanish composition, which shows, by contrast with the painter's homely German themes, how much he misuses his powers in painting such as this last. There are in it the well-known figures—the ineffably innocent but weakly-formed children; their fixed eyes, that seem to look so much, and, being easy to do, mean so little. There is in it also that peculiar conventional skin-tint one expects from Mr. Dobson when he paints Scripture.

Mr. J. F. Lewis's single picture, No. 158, is a reproduction of the famous water-colour drawing, *The Frank Encampment in the Desert*, in oil, of a smaller size, and gaining in some respects by its translation into the new material. It is fuller in colouring, free from chalkiness, and therefore less scattered and glittering in effect. At the same time, it is less purely bright, less jewel-like. Every one knows that the subject represents Lord Castlereagh with his Arab and other attendants encamped near Mount Sinai. The whole composition is a little stiffly posed, the figures somewhat self-conscious in air.—Mr. P. F. Poole paints for colour, for rich effects and surface; he does not often imitate the qualities of detail, but contents himself by giving the pictorial suggestions of their nature and character, with a felicity and dash peculiarly his own. He generally moves us at once by the mystery and gorgeousness of his works, and their subdued splendour. Many times—as in the 'Last Scene of Lear,' at this Exhibition a few years since (1858)—he has done so by the impressive pathos of his designs. A commonplace design Mr. Poole often redeems by colour; he never, however, succeeded less in doing so than in the work before us, No. 191, a Greek lover, owner of flocks and herds innumerable, wooing his mistress.

The skin-clad herdsmen leans rather awkwardly upon a bank of earth, and appeals to the damsel of his choice, who has quitted the stone hut of her ancestors, which has so small a door that she must kneel to pass in. As usual, the subject is expressed less by the figures than by the landscape, a richly hued land of rugged hills, many-folded, treeless, stark.

Mr. Marks's humorous contribution, *How Shakespeare Studied* (261), has a great deal of character. The execution of this work we look upon as indicating a transition in the painter's system. It is a little thin and flat in the figures, and lacks brightness of colouring. It is, nevertheless, finer in surface, less hard and merely quaint than we have had from him ere now. It will not attract so much attention as did 'The Franciscan Sculptor and his Model.' Shakespeare, rather a coarse presentation, is seated in the porch of an Elizabethan inn, watching the "humours" of a knot of folks standing in the street before him. An old city legal authority, probably the original of Dogberry before he had his "losses," is enlightening an audience consisting of a vapouring knight and a swash-buckler sort of fellow. By Shakespeare's feet is a dog, an ill-drawn animal, but an apt companion to him, not, we believe, previously suggested by any authority.

Mr. J. Clark's painting, *After Work* (122), will recall to many, if they can see it at all in its ignominious position near the floor, his admirable 'Sick Child.' To our minds it is by no means equal to that work, nor to more recent productions of the painter. Rather clearer in painting, and evidently aiming at colour, this present example is inferior to its predecessors, inasmuch as it is less solid, less happy in relief and less thoughtful in the rendering of many textures. Painted in a thinner manner, it looks smoother and more finished than others were, but is not really so, because it is flatter than they were. We regret to see signs of a less sound handling throughout this work than we hoped to find. The design itself is good, and, although there is sameness in the characters, hence a family likeness to well-known productions of Mr. Clark's, the expressions are as happy as ever. A workman is reading from an illustrated journal for the edification of his little son, who sits upon his knee. The grandmother, with a half-deaf air, listens from her seat next the fire. The curly-headed children Mr. Clark has made us so familiar with are here again, pleasantly enough.—Mr. Crowe has taught us to look every year for something from him illustrating Johnson and his friends. Last year's 'De Foe in the Pillory' (an excellent picture) was, therefore, rather a disappointment. The artist has found a subject in Goldsmith, *Brick Court, Middle Temple*, 1774, (359), a work which shows great improvement upon its predecessors in painting and in drawing.

Mr. Watts's *Ariadne* (523) has intense pathos in it. The lover of Theseus, lorn of him, has come to sit upon the sea-shore to watch the watery path he took and scan the horizon, in vain hope of his sail arising there again. By her face we should read that she has just left a night's revel with the Wine-god. Her looks are sad and worn; her head languidly bent. In her hand she holds the clue, its long end trails upon the ground; prone upon its back lies a young panther, playing with the cord; otherwise she is alone. The silver-grey of earliest morning has filled the valleys among the hills of the Greek land behind her; it falls clear and chill upon the sea that dashes impatiently in the front. This is one of the best of Mr. Watts's pictures. Its delicate yet solid tones, strength and expressive poetry are welcome to all lovers of Art. In painting the little girl's head styled *Virginia* (270) the same artist has evidently aimed at unusual solidity and force,—an attempt, it may be, not carried far enough, for he has not been quite successful. Beautiful in execution and colour as the work is, it lacks completeness and grace of handling.

We cannot congratulate Mr. M. Stone upon an improvement in execution or feeling for the higher qualities of Art. His *On the Road from Waterloo to Paris* (345) has a really fine subject, marked by a reminiscence of Delarocche's Portrait of Napoleon at Fontainebleau—that well-known and effective picture which, through its affected fixture of

the eyes, is only just on the honest side of clap-trap and sentimentality. Napoleon, with a profile of the portrait in question, not well drawn, and therefore losing all the real nobleness of the original, is seated here in a poor cottage, fixedly staring at the fire. One faithful amongst the many faithless has drawn before him a loose grey coat, but not disturbed the reverie of his master. This figure is capably put in, and tells its tale. Behind comes a buxom young mother, babe in arms, as if she would offer it to the Emperor's aid: a cleverly-introduced, showy, and popular figure. The sentiment of the same is, however, stagey and commonplace. To the woman's apron comes the perennial boy, hiding his face—while an equally trite youngster, of rougher nature, struts, drum in hand, ready for another Waterloo. Independent of the sentimentality of all this, there is in the execution of the picture even less completeness and care than we have before remarked in this artist's works. In both respects this picture is inferior to Mr. Stone's 'The Sword of the Lord and of Gideon,' here a year or two ago, and a picture of great promise.

One of the interesting pictures is Mr. Yeames's *Meeting of Sir Thomas More with his Daughter after his Sentence to Death* (522). The scene is in a courtyard after Sir Thomas had left the place of trial for that of his brief imprisonment. Margaret Roper broke through the guards and is seen struggling with two of them; her arms are spread out wide towards her father, who has turned round for a last embrace of one he loved so well. Her action, without violence, is full of passion, her expression most pathetic; that of her father, quieter and graver, is sad, loving and noble. His face is pale, worn with age and study, yet most with recent anxiety and the impress of fate; saddened but not subdued, and full of tenderness. Excellently supporting the emotions of these two is the designing of the subordinate figures; the children Margaret has left stand behind, a girl kneeling, a boy eagerly bending forward as to follow. The various and admirably defined actions and expressions of the soldiers, their officer, and the few persons gathered about the spot are high testimonies to the painter's keen perception of his subject. A little dry in execution, and somewhat flat, this work is solidly painted, well drawn, and treated with careful heed of truth in costume.

—Mr. Calderon has gained solidity of painting in his *Scene in the English Ambassador's House in Paris, on the Day of the Massacre of St. Bartholomew* (378). Those who had taken refuge there are gathered, some, men, about the window, and are looking into the street below. The women, two or three, are in attitudes of distress near the front of the picture; between the two groups the ambassador, Walsingham, is pacing to and fro, with head bent down in thought. We feel that this work, notwithstanding its great technical merit, lacks passion and action. Walsingham was not the man to pace uselessly about a room in such an emergency. The men, among whom, by the way, was Raleigh (whom we should have hoped to recognize in the picture), seem rather spectators of a street-row than of so horrible a business as the Bartholomew.

True to Death, is the title of a very cleverly designed little picture (565), by Mr. C. Goldie. It represents the death of Sir C. Lucas, who, with Sir G. Lisle, "gallant officers both," had surrendered at the taking of Colchester, August 28, 1648, and were selected for death as traitors to the Commonwealth. The story is, that Lucas opened his coat to receive the bullets of the firing-party, and fell instantly at the discharge, whereupon Lisle rushed forward, kissed his comrade's body and braved his own death. The last is seen kneeling over the slain man in a passion of grief. Behind—this is the most excellent portion of the picture—is the rank of Parliamentary soldiers, admirably designed in various attitudes, some reloading their pieces, others at ease. It is a very difficult thing to design well so many figures in one line, as here seen. The heads of the two Royalists are too large; their attitudes are well considered and expressive. Other more distant persons are not so well conceived; the landscape is trivial and the walls of the city, with the gate, shown in the picture are poor to the last degree. Another work by this artist, *Joan of Arc* (182), will reward examination.

Mr. R. B. Martineau's *The Last Chapter* (568), a lady kneeling before the fire on an autumn evening eager by its red light to finish the last pages of an enthralling novel, lacks beauty of feature to make the event interesting to us, but its solid, faithful and powerful execution mark the artist's ability. It is not often we get firelight so skilfully rendered as Mr. Martineau has it here, to an effect that is large and broad, which in ordinary hands becomes spotty and heavy.—Mr. R. S. Stanhope's picture, *Juliet and the Nurse* (624), deserves a much better place than it has. Notwithstanding slight evidences of inexperience in painting, and something of the like in composition, this work tells its tale with great spirit and success. It is carefully studied, without the ordinary stiffness of labour, and promises highly of the artist's future. Mr. Stanhope has an excellent perception of colour and a love of rich tone; the last would express itself better in his work than it does if he adopted a more solid manner than he now follows.—Mr. J. B. Burgess's humorous scene at *A Spanish Post Office* (351) has points of spirit and lively character, which Mr. Philip himself does not attempt, and is therefore not to be blamed for not exhibiting. This picture represents the delivery of letters to a crowd of Spanish folks who manifest emotions the Spaniard of Art seldom gives way to. The Spaniard of pictures is really a rather dreary individual, the men much engaged in strutting about, the women simpering or silyly flirting, and altogether such as critics have long suspected to be solemn shams, quite other than the flesh and blood countrymen of Don Quixote. For the pleasant glimpses into their real life given by this picture we are grateful to Mr. Burgess. A capital group occupies the front: an old fellow, seated, reads a letter; he chuckles over its news, scraping his chin with one hand and gleefully thrusting his tongue sideways between his lips. Over his shoulder leans his wife; she points to the passages that strike her fancy. A demonstrative woman, with a letter from her husband clasped to her breast, rejoices; a boy begs for her joy. Behind, a *cura* reads a letter to one of his parishioners; there are other incidents expressed. This work lacks the brilliancy of Mr. Philip's style; it is less exuberant in form, colour and the *physique* of the personages represented. Full of expression, it lacks beauty; yet is solidly enough painted to show that the liveliness of the artist's perception of character might easily extend itself to his manner of working, and afford us a pleasant, because humorous and unsentimental, addition to the painters of Spanish character. It is not less true now than when Dr. Johnson said it, that "there is a good deal of Spain that has not been perambulated." The Doctor's advice to Boswell, "I would have you go thither," might be offered to painters of our own day.

SCULPTURES AT THE HORTICULTURAL GARDEN.

ON Tuesday last the Royal Horticultural Society's Garden was opened, with the addition of a considerable number of sculptures, mostly the work of English artists. The row of statues placed upon the upper terrace was not uniform in the high quality and merit of some of its items. With Mr. E. Davis's *Wedgewood* (No. 114) every one feels satisfied.—Mr. Weekes's *Marquis of Wellesley* (116) is a curiously old-fashioned statue, weak and trite; no representation of that able and energetic man. We say this subject to correction, if the office of sculpture is *not* to represent the person commemorated by its works, first, by characteristic portraiture, given with strength; secondly, by character, vigour, and beauty of line, and expressively learned execution.—Mr. E. B. Stephens's *Sir T. D. Acland* (117) answers to most of the requirements we suggest as proper to the art. It is an excellent portrait, spirited, free, composed so as to show well in many views, and deals very successfully with modern costume, simply by treating it honestly and without anatomical display.—Mr. W. F. Woodington's *T. Steele, Esq.* (118), colossal, by missing the honest truth of modern costume, and endeavouring to make anatomy where there should be nothing but drapery, has a pair of legs of regrettable character. Apart from this, the head is badly placed on the

shoulders, and looks too small; the body is so ill-balanced, that its centre is removed from the centre of gravity, and consequently the figure would fall if left alone, or, in life, the man be painfully constrained to maintain his attitude.—The most prominent work on the terrace is Mr. Durham's colossal statue, in bronze, of *The Queen, with the Attributes of Peace* (126), the original crowning statue for the Memorial of the Great Exhibition, 1851.—Mr. Foley's *Mannockjee Nes Serwanjee Petit* (119), for Bombay, is a beautiful statue of a Parsee gentleman, as simple and graceful as is conceivable, life-like without emotion, and sound in design. Further on is *Goldsmith* (121), for Dublin, an excellent work. In the conservatory, and worthily in the place of honour, is the same artist's *Youth at a Stream* (23), one of the most beautiful of modern sculptures. Elsewhere is an unsatisfactory statue by Mr. Thrupp, *A Boy making a Flute* (7), which does not possess those qualities sculpture demands even from the least ambitious of its professors,—execution, surface and finish. Mr. T. Earle's *Hyacinthus* (10) is a graceful and spirited statue. Mr. C. Marshall's *Young Briton* (29) substitutes stage action for passion, and gives but an unspectacular idea of the subject,—a British mother inciting her son to war by relating his father's deeds, or her own wrongs. The boy's figure is fairly executed, but his expression is melo-dramatic; the woman's face fails to impress one with sympathy or respect,—it lacks beauty as much as dignity. Mr. Lawlor's *Titania* (53), notwithstanding its incompleteness, is spirited and pretty. Mr. Farrell's *Nymph and Cupid* (62) is a roughly-wrought but dashing group, probably intended for garden decoration. It is not judicious on the part of Mr. C. G. Adams to exhibit here his colossal busts of *Wellington* and *Charles Napier* (84 and 90); close to the eye their rude execution, lack of spirit, expression, and even of likeness, are painfully manifest.

FINE-ART GOSSIP.—In the corridors of the Parliament House, where Messrs. Ward and Cope have painted, the architect, never favourable to pictorial art being employed on the walls of his building, and, indeed, avowedly averse to wall-pictures of any kind being placed there, had filled the windows with heraldic glass, through which the sunlight falling, played strange pranks with the pictures, and manifestly injured their effect. The artists have remonstrated against the injustice of allowing these heraldic productions to remain, and enforced their case by recalling the practice of ancient architects, who did not scatter bright-hued glass indiscriminately over a huge building, as has been done at Westminster. The case of Mr. Maclise was the most grievous, for his "Interview of Wellington and Blücher," in the Royal Gallery, was, at times, nothing but a field for the gambols of red lions, dragons and what not. At last something has been done, and the interesting monsters which erst flourished in the corridors have been replaced by glass of *grisaille* character. Let us hope Mr. Maclise may receive like attention from the authorities as has been vouchsafed to Messrs. Ward and Cope.

The sale, by Messrs. Christie & Manson, of the collection of works of Art made by the late Mr. Bicknell, one portion of which was reported in our last, has been completed. The most noteworthy lots and the prices obtained for them were as under: all water-colour drawings, and all prices guineas.—Copley Fielding, *A Lake Scene, with Figures and Cattle, Sunset*, 45 (Agnew).—J. M. W. Turner, four early works, 1. *Winchester Cross*; 2. *Ruins in Italy*; 3. *Bay of Naples*; 4. *Lake of Nemi*, 95 (various).—Count d'Orsay, *Portrait of Turner, sketched at an evening party, pen and ink, one of the most fortunate likenesses, though caricatured*, 50 (Agnew).—Mr. H. Gastineau, *St. Michael's Mount, Cornwall*, 62 (Jones).—De Wint, *View near a Stackyard*, 45 (Ray).—The same, *Corn Harvest*, 104 (Sir J. Hippesley).—R. Dadd, *Miniature Qval, Group of Turks*, 35 (Agnew).—Prout, 1. *Amiens*; 2. *Porch of a Cathedral*, 212 (Vokins).—De Wint, *Small Landscape with Cattle*, 32 (Ray).—Mr. W. Hunt's *Black and White Grapes, a Basket, a Plum and*

a Cherry, 50 (Vokins).—Mr. C. Stanfield, *Hon-leur, Mouth of the Seine*, 104 (Herbert).—Copley Fielding, *Bridlington Harbour, with Shipping*, 530 (Wells).—The same, *Rivaux Abbey*, 460 (Vokins).—De Wint, *A River Scene, Canterbury Meadows*, 270 (Herbert).—Copley Fielding, *Bow-hill Downs, near Chichester*, 392 (Wallis).—Mr. J. D. Harding, *Berncastle, on the Moselle*, 280 (Wells).—J. M. W. Turner, *Himalaya Mountains, and the companion drawing, both engraved*, 330 (Vokins).—The *Lighthouse at Havre, moonlight*, 105 (Moore).—The *Lake of Geneva, from the Jura, Mont Blanc in the distance*, 141 (Grindlay).—*Lighthouse of the Rive, mouth of the Seine*, 103 (Colnaghi).—Mr. D. Roberts, *Hôtel de Ville, Louvain; Baalbec, Temple of the Sun; and a Street in Cairo*, 277 (Wells).—Mr. W. Hunt, *Peasant Girl seated in a Chair*, 101 (Agnew).—Copley Fielding, *Rivaux Abbey, evening*, 630 (Vokins).—S. Prout, *Basle*, 70 (Agnew).—J. M. W. Turner, *The Righi*, 296 (Agnew).—Copley Fielding, *Traeth Mawr, North Wales*, 420 (Wells).—Mr. W. Hunt, *Greengages and Hips*, 60 (Vokins).—Copley Fielding, *Loch Katrine*, 260 (Wells).—S. Prout, *A Street Scene in Padua*, 60 (Grundy).—Mr. D. Roberts, *The Great Square at Tetuan, from the Jew's town, during the celebration of the marriage ceremonies of the son of the Governor of Ash-Ash*, 1833, 410 (Wells).—This was the first day's sale of water-colour drawings, and realized 7,465*l.*—Second day's sale, Mr. C. Stanfield, *Sunderland, said to have been executed in two hours*, 135 (Colnaghi).—H. Bone, *An Enamel, after Reynolds, The Infant Academy*, 75 (Agnew).—Mr. W. Hunt, *The Tambourine Girl*, 190 (Holmes).—S. Prout, *Verona*, 60 (G. Smith).—De Wint, *Corn Harvest*, 250 (Graves).—H. Bone, *Lady Cockburn and her Sons, after Reynolds, enamel*, 105 (Wells).—S. Prout, *Interior of a Cathedral*, 106 (Agnew).—The same, *Old Buildings and a Bridge over a River*, 71 (Agnew).—Mr. J. F. Lewis, *The Mantilla*, 56 (Vokins).—S. Prout, *La Place de la Pucelle, Rouen*, 140 (Wells).—De Wint, *Gleaners disturbed, Scene in a Cornfield*, 365 (Graves).—S. Prout, *Porch of Chartres Cathedral*, 120 (Agnew).—Mr. W. Hunt, *A Peasant Girl, seated, with a Basket*, 183 (Agnew).—S. Prout, *Old Houses at Amiens, the Cathedral in the distance*, 76 (Crofts).—C. Fielding, *Shakespeare's Cliff*, 69 (Agnew).—S. Prout, *Ulm*, 121 (Agnew).—C. Fielding, *Langdale Pikes, Westmorland*, 350 (Wells).—Mr. J. Nash, *The Cartoon Gallery, Knowle, and Interior of Chastleton, Oxon*, 70 (Grundy).—J. M. W. Turner, *Castle of Elz, on the Moselle; Rouen, and Château Gaillard*, 160, 200, and 170 (Agnew).—Mr. D. Roberts, *The Seminario and Cathedral of St. Iago, from the Pasco de Sta. Susanna*, 250 (Wells).—J. M. W. Turner, *Lake of Lucerne*, 180 (Colnaghi).—C. Fielding, *Crowborough Hill, Sussex*, 760 (Wells).—Mr. W. Hunt, *A Bunch of Grapes, Peaches and Rose Slips*, 112 (Agnew).—The Pilkington Collection of Drawings, by Turner, was sold to Mr. Wells at the following prices for each item:—Scarborough Castle, Boys Crab-fishing, 250*l.*—Mowbray Lodge, Ripon, Yorkshire, Earl Ripon's Seat, 510*l.*—Grouse Shooting, the Moor, with portrait of the artist, the dogs painted by Stubbs, 430*l.*—Woodcock Shooting, Scene on the Chiver, 510*l.* The third day's sale brought 8,315*l.* 10*s.*

MUSIC AND THE DRAMA

MUSICAL UNION.—TUESDAY, May 12, Half-past Three.—Trio, C Minor, op. 9, Violin, Viola and Violoncello, Beethoven; Quintet, E flat, Piano-forte, 36, op. 41; Schumann, Quintet, B flat, op. 57, Mendelssohn. Solo, Piano-forte; Executants, Vieuxtemps, Ries, Webb, Haun, and Piatti, Pianist, Jaell.—Visitors' Admissions, Half-a-Guinea each, to be had of Cramer & Co.; Chappell & Co.; Olivier & Co.; Austin, at St. James's Hall; and Ashdown & Parry, 18, Hanover Square. J. ELLA, Director.

HERR ADOLPH SCHLOSSER'S CONCERT will take place on THURSDAY EVENING, May 14, at the HANOVER SQUARE ROOMS. Vocalists: Madame Albion and Herr Reichardt. Instrumentalists: Mr. Blagrove, Signor Piatti, Signor Giulio Regondi, M. Ascher, and Herr Adolph Schlosser. Conductors: Messrs. Frankfort and Benedict. Tickets, Half-a-Guinea each, to be had at the principal Music-sellers; at the Hanover Square Rooms; and of Herr A. Schlosser, 2, Upper George Street, Bryanston Square, W.

MR. HENRY LESLIE'S CHOIR, THURSDAY, May 21.—ST. JAMES'S HALL.—Sings Chorus, Arabella Goddard, Parepa. Stalls, 6*s.*; Family Tickets, to admit Four, 2*l.*; Balcony, 3*s.*; Area, 2*s.*—Admission, 1*s.*; at Addison's, 210, Regent Street; Austin's, 28, Piccadilly; Hanover Square Rooms; and all Music-sellers.

MR. L. MENTON, 18, Grosvenor St. Guinea, Oliver, Street, E.

MR. L. PIANO Recorders.

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MR. DEACON'S SECOND SEANCE OF CLASSICAL INSTRUMENTAL MUSIC will take place on THURSDAY, May 21, at 16, Grosvenor Square, by permission of Messrs. Collard, commencing at Three o'clock.—Family Tickets, to admit Three, One Guinea; Single Tickets, Half-a-Guinea; to be had of Mr. R. W. Oliver, 12, Old Bond Street; or of Mr. Deacon, 72, Welbeck Street, Cavendish Square, W.

MR. WALTER MACFARREN'S MORNING CONCERT OF PIANOFORTE MUSIC. Hanover Square Rooms, June 6.—Reserved Seats, 10s. 6d.—1, Osnaburgh Street, N.W.

ROYAL ITALIAN OPERA.—The arrivals of Signor Tamberlik, who appeared on Saturday in 'Guillaume Tell,' and of Signor Mario, who is to appear in 'Il Barbiere' this evening, bring the Italian Opera two long steps nearer to completeness than it has till now stood. The reign of neither tenor can be much further prolonged; but as yet no successor presents himself. Meanwhile, the first-named gentleman adds another to the list of those who, like Rubini, have only become highly-finished artists after their voices have passed the meridian line. A certain fever of style and irregularity of phrasing brought hither and long retained by Signor Tamberlik have entirely disappeared. This day week, in spite of recent fatigue and indisposition, his delivery of the arduous part of *Arnoldo* in 'Guillaume Tell' was more refined and complete than we have heard it, only separated by a short interval from that of M. Duprez.—Mdlle. Fioretti made a third advance in public favour on Tuesday evening, in that repulsive and weak opera, 'La Traviata'; which drama nevertheless, with all its sins and sores, still holds "the town,"—to judge from the effect produced. *Violetta's* music could not be better sung than by its new representative, who is an honest, competent and finished artist. She showed a fine intelligence in the third act, by singing it with an enfeebled and faltering *timbre* of voice, thus giving a reality to the scene, by musical artifices, far more effective than any trick of cough or morbid symptom, such as the first *Violetta*, in England, employed so prodigally. The personal elegance of Madame Bosio has not been granted by nature to Mdlle. Fioretti; but her demeanour and acting showed throughout a thorough understanding of what was to be presented,—and in the last act, more. The long death-scene was pathetically rendered, without grimace or exaggeration, and told on its audience as well as it has yet told. We had not credited the lady with so much feeling. She has now, however, her public with her, as Tuesday's warm and sincere applause must have proved to her, and will probably sing, and possibly act, with more ease and animation in every new part which she undertakes. It is a pleasure to meet a real artist, after having encountered so many pretenders.—Signor Naudin, as *Alfredo*, was too fierce and boisterous; there was something too much of brigand fury in his scenes of passion. *Giorgio*, the father, was enacted by Signor Colonnese; his first appearance here. He is young, we apprehend; he is very tall, he has a potent bass and baritone voice, which, we fancy, may need training, after all allowance has been made for the nervousness of one accustomed to easy success at home, when confronted with this London audience of ours. As a whole, the scenic, orchestral and choral execution of this opera could not be surpassed. Every good point in Signor Verdi's music was wrought out with a ripeness, spirit and force, that almost clad music essentially feeble and sketchy with firm character and glowing colour.

CONCERTS.—Very fine was the May-day performance of Mendelssohn's 'Athalie' music at the Crystal Palace, by a force of 2,500 singers and players. The chorus was unimpeachable both as to tone and tune; the orchestra was select and strong, giving greater pomp and mastery to the 'War March' than we imagine it has ever been before invested with. The addition of the organ at the close produced an effect of almost overwhelming power. The *soli* parts were taken by Miss Parepa, Miss Martin and Madame Sainton-Dolby. In short, the performance was possibly as good as could have been obtained. But the music, besides being heard at an inevitable disadvantage when it is disconnected from the stage, is orchestrally too delicate and intricate for so vast a locality. Again, the necessities of the stage and the number of words laid out by the poet have made an animated and syllabical form of setting

necessary, to which the most penetrating single voice or the clearest conceivable declaimer could not do justice in the Sydenham space. After 'Athalie' was ended the success of the unaccompanied part-song by Mendelssohn was such as to suggest to the managers of these grand entertainments how to avoid a difficulty in making up their programmes. Surely mixed choral and orchestral concerts could be composed of such variety as to compensate for the absence of music finer in detail if not smaller in scale,—of single songs, in short. The two Exhibition March-Overtures were performed. M. Auber's was even more heartily relished than it was in 1862. The quiet attention of the vast audience throughout was a thing as singular to witness as it is pleasant to commemorate.

Madame Lind-Goldschmidt sang very finely in Handel's 'L' Allegro' yesterday week, taking, among her other duties, the Nightingale Song (one of Handel's best bird-songs), and the exquisite "Hide me from day's garish eye,"—one of the many examples (the song, "O Lord, whose mercies numberless," from 'Saul,' is another) proving that Handel was as complete a master of the couplet style as the most popular ballad-monger of to-day. Madame Goldschmidt also sang "Oft on a plot of rising ground," which has been usually allotted to a tenor; and Mr. Montem Smith the Laughing Song, which used to be one of Mr. Phillips's baritone show-pieces. Madame Lemmens-Sherrington was the other *soprano*, Miss Lascelles was the *contralto*, and Mr. Weiss the bass.

Herr Pauer's Historical Concerts.—Though the specimens by Kuhnau (a fine ancient composer, to whom due justice has never been done), Mattheson and Krebs, produced at the third of these valuable and interesting concerts, were all worth hearing as so many novelties,—the predominant interest of the morning centred itself in the music of the Bach family, the members of which have never, it may be averred, been met as a group in England till now. Father Sebastian's *Partita* in B flat, though not unknown, has been little played. A lovelier suite of pieces does not exist,—the *Courante* and *Sarabande* being the most beautiful movements; a wonderful life, too, is given to the *Gigue* by the hand-crossing figure, intended for an instrument with two "decks" of keys, and thereby made difficult to the pianist of to-day. To such perfection did the patriarch bring his style, that all other music in its form comes off as second-best. How his sons, William, Friedemann and Emmanuel, broke away from it, the one as widely differing from the other as though they had not been brothers, was shown by two charming specimens: the first, a Polonaise, by Friedemann, as fresh as if it had been written yesterday, has almost as much sentiment as if it had been signed by Chopin or Moniusko. Nor does the *Sonata* by Emmanuel Bach bear much more trace of age. Compared with the more mechanical productions of later lesson-makers, such as Alberti, Nicolai, and even Ignace Pleyel (whose reputation died of his over-pretentiousness), this capital work becomes doubly precious; proving what has been said, but has been till now too much a saying lost in empty air, that there is hardly a form wrought out by the Haydns, Mozarts and Beethovens which is not indicated in these charming and individual works. The music by Christian (the fourth) Bach is weaker than that of his father and brothers, but still has a humour of its own. More impracticable things have succeeded than a series of Bach recitals, devoted to a family so rich in power and variety.

At his fourth concert Herr Pauer will deal with French music, and, among other pieces, introduce a Duett for two pianofortes, in which he will be joined by Mr. Dannreuther.

Messrs. Ever & Co. gave on Tuesday last the first of two concerts, for the express purpose of introducing foreign music new to the English public. The programme comprised, among other things, a Pianoforte *Trio* by Herr Bargiel—not worth much, though built on distinct themes; songs by Franz, Schumann, Viotta (the last a quaint, sacred air we should like to hear again), Mariani; and part-songs by Röhr, Radecke and Marchetti;—small pianoforte trifles by Herren Kiel (whose 'Requiem' has excited a certain sen-

sation in Germany), Hüller (whose nocturne, 'Zur Guitarre,' is charming and characteristic), Schulhoff and Pauer. On these it is impossible to dwell, because we have to speak of the most important and best novelty of the morning, the *Sestett* by Herr Brahms. This places the talent of the composer in a more favourable point of view than it has hitherto seemed to us to occupy; because in all its four movements—an *allegro*, an *andante*, a *scherzo* and a *rondo*—the ideas are unborrowed, distinct and beautiful, and the treatment is ingenious. The work, it is true, as a whole, wants contrast. The first and last movements are too closely alike in character; the elegance of the *finale* (and it is very elegant) cloyes. Then, Herr Brahms is monotonous, after the fashion of the school in which he has graduated. Its members do not, apparently, recognize effect unaccompanied by strain. Their organ (to use a technical phrase) must always have all its stops drawn. They cannot for a single note dispense with a full chord; and the whole thereby produced becomes heavy from the excess of richness. We may return to this matter, having now good reason to look for the future compositions of Herr Brahms; meanwhile, suffice it to state that this *Sestett* is the most reasonable and individual work from young Germany which we have as yet heard.

In addition to the concerts reviewed, may be mentioned as having lately taken place those by Madame Angelo, Mdlle. Bondy and Mrs. Stewart Howard. The last lady appears as a singer of Scotch songs.—The pressure of the time, too, obliges us to be content with merely announcing the benefit-concert of that zealous and well-experienced artist, Mr. C. Salaman.

The Royal Society of Musicians gave its annual performance of 'The Messiah' on Wednesday evening, conducted by Dr. Bennett. The singers were Mdlles. Titiens, Parepa and Lascelles; Messrs. Sims Reeves, Santley, Thomas and Wallworth.

PRINCESS'S.—This theatre has now passed into the sole management of Mr. George Vining; and, on Monday, Mr. and Mrs. Charles Kean commenced an engagement of eleven nights, prior to their intended departure for Australia. The tragedy of 'Hamlet' was selected for the occasion, and was, as usual, well acted. Mr. Kean, as the princely Dane, hit off the salient points in the style which distinguishes his performance of the character, and was applauded by a crowded house. Mrs. Kean's impersonation of the guilty Queen was grand and impressive. Mr. Henry Marston, as the Ghost, most solemnly and measuredly intoned the fine poetical speeches of which the part is composed. On Tuesday the tragedy of 'Othello' was revived; and on Wednesday 'Louis the Eleventh.' These are farewell performances, and have attached to them a peculiar interest for the audience of a theatre with which the name of Kean was so long identified.

CITY OF LONDON.—Mr. Falconer's drama of 'Peep o' Day' has been transferred to this theatre, where it has been reproduced with new scenery in a very complete manner. Mr. Oscar Byrne has been engaged for the *ballet* arrangements; and the characters are, for the most part, well supported. Mr. J. F. Young is efficient as *Harry Kavanagh*, Mr. Charles Verner as *Barney O'Toole*, Mr. George Weston as *Capt. Howard*, and Miss Augusta Clifton as *Kathleen*.

SURREY.—The tragedy of 'Hamlet' was performed on Monday at this house, the meditative hero being supported by Mr. Creswick, who is here fulfilling a starring engagement. On the 23rd, the theatre will re-open under the management of Mr. Henry Lorraine.

MUSICAL AND DRAMATIC GOSSIP.—We read of still another National Association for the Encouragement of Music starting under good auspices; the first step of which is to invite a competition of choirs, to be held at the Crystal Palace on the 4th of July, announcing a list of prizes as follows:—For choirs above 100 actual members, 200*l.*, 75*l.*, 25*l.*; for choirs below 100 actual members, 100*l.*, 50*l.*, 30*l.*, 20*l.* Every competing choir must num-

ber at least forty members; and, it is added, that "unless at least eight large choirs and twenty small choirs are entered, there will be no competition for the respective classes of prize."

Madame Trebelli Bettini appeared at *Her Majesty's Theatre* on Tuesday last, in 'Il Barbiere.'—Of Signor Schira's new opera, 'Niccolò da Lapi,' we shall speak in detail next week.

The first of eight *Matinées*, which M. Halle will give—devoted, we fancy, to miscellaneous pianoforte music—will take place on Friday next.

The *New Philharmonic Society*, apparently determined to rest its claims to favour on its singers, announces Mdlle. Fioretti and Signor Tamberlik for its next concert. Mr. I. F. Barnett is to be the pianist.—M. Jaell will play at the Crystal Palace to-day.

Mr. Benedict, for his coming concert, to be held on June the 1st, advertises three unpublished compositions by Weber.

Signor Gardoni is coming to London this year, only to sing in concerts.

The reports and advertising columns of the journals make it evident that music is breaking through the Chinese wall at last in this country, though somewhat capriciously, as must be always the case where "private judgment," and not authority as by Act of Parliament established, decides on the plan of operations. The other night, we perceive, the "Society for the Encouragement of the Fine Arts" gave point and spirit to its *Conversazione* by a reading of a translation of 'Antigone,' with a performance of Mendelssohn's music.

Madame Vera-Lorini, pleasantly remembered here as Mdlle. Sophie Vera, and who has been lately singing with great success at Barcelona, is now in London.

A sale of stringed instruments of more than ordinary importance will be held by Messrs. Puttick & Simpson, on Thursday next.

Herr Franz Lachner was commissioned to write the music for the inauguration of the Schiller statue at Munich, which was fixed to take place to-day.

The *Allgemeine Musikalische Zeitung* mentions that a new opera, 'Anna von Bretagne,' has been produced at Gotha.—Handel's 'Judas' will be performed during June at a musical festival in Schwerin.—The same journal's Roman correspondence announces that Dr. Liszt is actively occupied in founding a concert society there for the revival of sacred and profane classical music.—A new organ of some pretensions, by a builder (Herr Granzin) of Dantzic, has been erected at Marienwerder, in Western Prussia.

The days of government assistance to foreign Italian opera-houses seem to approach their end. The rumour that the theatre in St. Petersburg is to be transferred to private hands gains ground.—The Fenice Theatre at Venice is to be shut during this summer.—The management of the Teatro San Carlo at Naples is not to be entrusted to our Mr. Mapleson, but to a M. Vonwiller.

M. Benazet appears determined to make Baden-Baden more musical than ever this year. He promises, first, two months of French comic opera; after this some representations of Gluck's 'Orphée,' with Madame Viardot; later, Italian opera, with Madame Chardon-Deneur and Mdlle. Battu as his *prime donne* and Signor Naudin as his tenor. The clever working German company from Carlsruhe will sing there every Wednesday evening.

A Mass, by Signor Roberti, to be produced to-morrow morning at the Brompton Oratory, and a Sunday or two later at the chapel in Farm Street, is spoken of by those who should know as a Service beyond ordinary merit in the serious Italian style. We may hear more of its composer, since we are told that, besides sacred, he has also written quartet music.

M. Arnault, the author of tragedies esteemed in their day, 'Regulus' (in which Talma figured), 'Catherine de Médicis,' 'Gustave Adolphe' and 'Pertinax,' the last two failures, died the other day, in Paris, at a great age—almost, if not altogether, forgotten by the present generation.

Drury Lane Theatre is closed.

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